THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

MARCH
1912

Digitized by Google
Original from UNIVERSITY OF IOWA

THE BANK OF TAIWAN, LTD.

Incorporated by Special Imperial Charter

Head Office;

TAIPEH, FORMOSA (Taiwan)

	Yen
Capital Subscribed	10,000 000
Capital Paid-up	6,250,000
Reserve Funds	2,780,000

PRESIDENT
KAZUYOSHI YAGIU, Esq.

VICE-PRESIDENT
TOTARO SHIMOSAKA, Esq.

DIRECTORS
ISOTATSU KAJIWARA, Esq. MOTONARI NINOMIYA, Esq.
IYETOSHI SADA, Esq.

Branches and Agencies

AMOY	CANTON	DAIREN
FOOCHOW	HONGKONG	KEELUNG
KOBE	KAGI	LONDON
MOJI	NAGASAKI	NEWCHWANG
NEW YORK	OSAKA	SAN FRANCISCO
SHANGHAI	SWATOW	TAICHU
TAINAN	TAKOW	TAMSUI
TOKYO	YOKOHAMA	Etc.,

LONDON BANKERS

Parr's Bank, Ltd. Yokohama Specie Bank, Ltd.

Tokyo Branch

No. 1, Gofukucho Nihonbashi-ku,

Telephone Nos. 227 & 228 Honkyoku.

K. YAMANARI, Manager.

Digitized by Google
Original from UNIVERSITY OF IOWA

THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for March, 1912

OLDEST JAPANESE PORTRAIT BY CHODENZU		Frontispiece
JAPANESE SCHOOLS OF PAINTING	Onzan	603
HIDEYOSHI	S. Yamazaki	611
AN ELEGY (Poem)	The Poet Nibi	615
JAPANESE SILK MILLS	I. Honda	616
THE BAND OF WHITE TIGERS	N. Nagai	621
BEATEN METAL WORK	Noritake Tsuda	624
THE GENJI MONOGATARI	Dr. J. Ingram Bryan	629
SOME CHRISTIAN CHURCHES	Anon	632
THE JAPANESE THEATRE	Ariel	637
PANAMA-PACIFIC EXPOSITION	F. L. Brown	643
JAPANESE JOURNALISM	A. H. B.	649
TOSA NIKKI	Flora Best Harris	653
AROUND THE HIBACHI:		
(a) Though One Arose from the Dead		657
(b) A Missionary Problem		660
CURRENT JAPANESE THOUGHT	The Editor	662

PROPRIETOR
Seishin Hirayama

MANAGER
Y. Bryan Yamashita

EDITOR
Dr. J. Ingram Bryan

Subscription:

In the Japanese Empire, per year in advance . . . . . *Yen* 5.00
In Foreign Countries, (post paid) per year in advance . . . *Yen* 6.00
Single Copy, 25 cts., 1/ . . . . . *Sen* .50

Foreign subscribers should remit in P.O. or express money orders, to The Japan Magazine Co.
The Japanese *yen* is equivalent to fifty cents U.S. currency, or two shillings English currency.
Published by The Japan Magazine Co., 3, Itchome, Uchisaiwaicho, Kojimachi, Tokyo.

Agents:

Brentano's, New York
E. L. Morice, London, W. C.
Stewart & Kidd Co., Cincinnati
Z. P. Maruya & Co., Ltd., Tokyo
Kawase Nisshin Do, Kobe
"El Nippon," City of Mexico
Keymer & Co., 3 Whitefriars St., London
The International Book Store, Shanghai
Kyo-Bun-Kwan, Tokyo
Kelly & Walsh Co., Yokohama

Digitized by Google

Original from
UNIVERSITY OF IOWA

OLDEST JAPANESE PAINTING: PORTRAIT BY CHODENZU. *Aeltestes Japanisches portrait von Chodenzu. Portrait Japonais le plus ancien par Chodenzu.*

Digitized by Google

Original from
UNIVERSITY OF IOWA

THE JAPAN MAGAZINE

VOLUME TWO MARCH, 1912 NUMBER ELEVEN

JAPANESE SCHOOLS OF PAINTING

THE mythological period of Japanese history reveals the same traces of the beginnings of art that are to be found among the prehistoric remains of European nations. The earliest examples of the idea of art in Japan are the figures of men and animals found in dolmens and other places of acheological sepulture; and although these figures are very primitive in conception and execution, they must be regarded as considerably later developments of the earliest attempts at art. Not until the introduction of Buddhism however, do we find traces of artistic representation in the true sense of the word; and thus, as in Europe, so in Japan, did religion become the mother of art. For true art is always an attempt to depict or suggest the divine idea that lies behind the human; and as religion stands for the same conception in the realm of morals and the soul, the Church has ever been the patron of art, and art has usually been looked upon as the handmaid of religion. A religion like Buddhism in which images find an important place, naturally lent an influence chiefly toward the development of sculpture rather than pictorial art. But with the birth of that mighty wielder of the pen and brush, Kōbōdaishi, during the Heian period, a new impetus was given to the progress of painting. This great priest of the Buddhist faith, whose private name was Kūkai, was a person of many accomplishments, excelling equally in sculpture, painting and writing, so that he may be looked upon as a sort of Michael Angelo of Japan. A contemporary of Kōbōdaishi was the celebrated Kudara Kawanami, a master of the brush whose works have not come down to our time. The next name of any significance appearing in the history of Japanese art was that of Kose Kanaoka (897 A.D.). He is worthy of special mention because in his hand the art of the nation first began to show some independence of the painters of Korea and China to whom it had long been subservient. With the coming of Kanaoka there appears in Japanese painting an originality of conception and skill quite

Digitized by Google

Original from UNIVERSITY OF IOWA

superior to the imitators of Chinese painting.

In a previous article we endeavoured to show that Japanese painting did not completely find itself until about the beginning of the eleventh century. And it is from somewhere in this period that we must date the beginning of one of the more important schools of painters, known as the TOSA SCHOOL, which had its origin in that old city where so many fine pieces of Japanese art have been conceived and brought to achievement, Nara, the Florence of Japan. The TOSA SCHOOL was at its height about the year 1189 A.D. The founder of the school, said to be Kasuga Motomitsu, lived in the reign of the Emperor Horikawa; but the school attracted little attention until the coming of the painter, Fujiwara Takayoshi, who began his work at Nara but finally moved to Kyoto, and from whom began to rise that school of art which has continued down to the present day and has had an unbounded influence on the mind of the nation. The paintings of the TOSA SCHOOL were the first to be regarded as genuine productions of native conception and achievement so characteristic of the native art. The main theme of these artists was truly national, the manners and customs of the past. Passing over many brilliant names whose works and history are lost to us, mention must be made of Mitsuoki who flourished in the Tokugawa days, being born in 1617. Mitsuoki clung to the old historic and artistic environments around Kyoto, and so famous did his brush become that he was appointed painter to the Imperial family, holding sway until his death in 1691. The best known of his extant masterpieces are the *Temmangū Enki* (founding of the Temmangū Temple), now in the possession of the Kitano temple at Kyoto, and a pictorial tablet of 36 celebrated poets, the picture being at present in the Tōshōgū shrine at Nikkō. Another celebrated name of the TOSA SCHOOL was Sumiyoshi, embracing a family line of artists renowned in the history of Japanese painting. The masterpieces of the greatest of the Sumiyoshi, who died in 1670 A.D., are the *Tōshōgū no Enki*, now in the Tōshōgū shrine at Nikkō, and a scene from the life of Prince Shōtoku, in the Horiuji temple at Yamashiro. Another member of the family, Gukei, was almost as noted as his father in the line of art, and his descendants remained in the service of the Tokugawas for generations. In the Genroku period there arose from a branch of the TOSA SCHOOL a great master in the person of *Kōsin*, who excelled in plant drawings, using a light coloured ink which gave his productions a certain uniqueness; and also in richly decorated styles, both of which have a characteristic Japanese beauty. Kōsin had a great love of nature and a profound insight of her ways, and his paintings of flowers and plants are unsurpassed. Nor were his pictures less beautiful and true to nature in the realm of design. Some of his scenes on the rich gold background of folding screens are charming depictions in a new style; and are still had in high esteem as models of colour design and for purposes of decoration.

In more recent times the Tosa School has had a pronounced revival in the paintings of Totsugen, of Kyoto, who has made a life-long study of the artists of the old school of painting, strictly avoiding the evils of the later Tosa

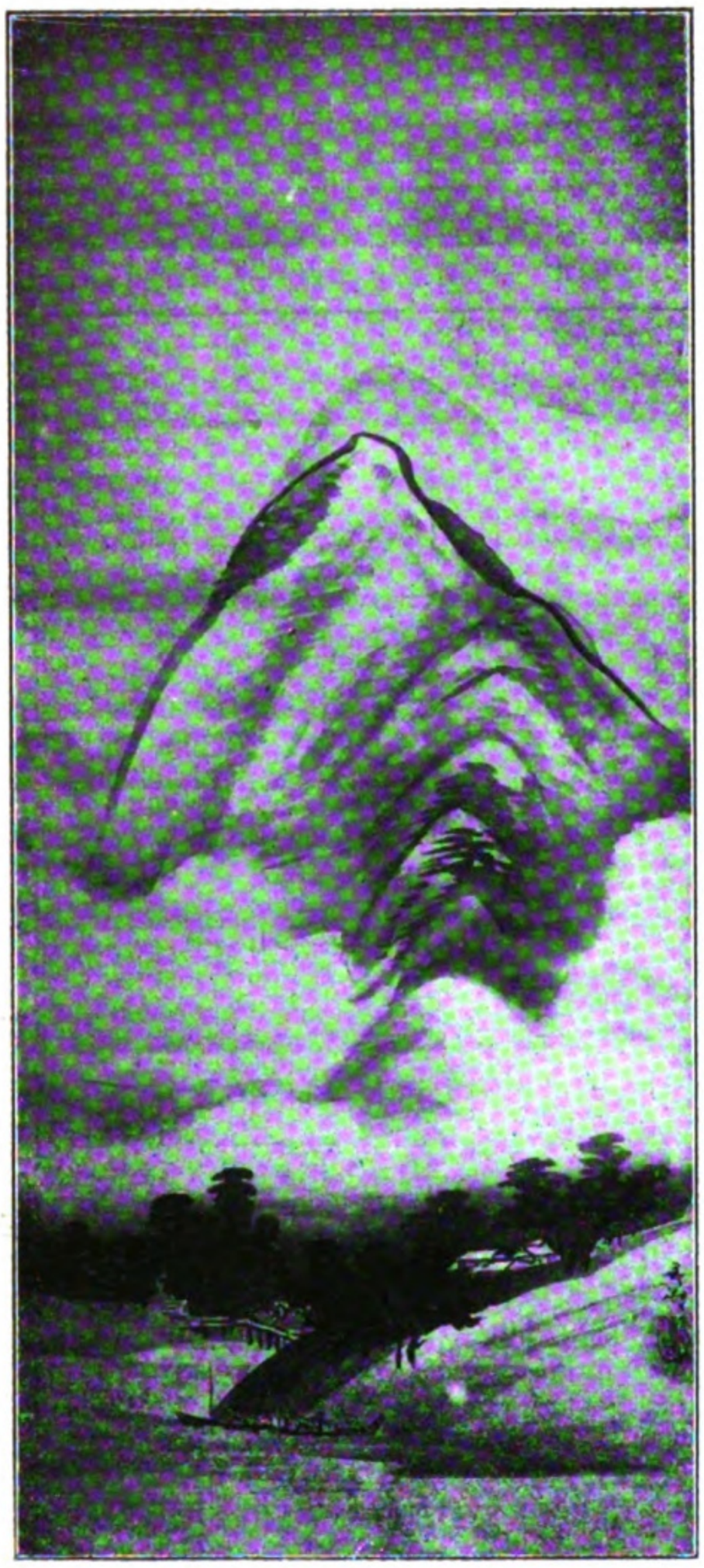
Digitized by Google
Original from UNIVERSITY OF IOWA

BY MORINOBU KANO.

BY SESSHU.

Digitized by Google

Original from
UNIVERSITY OF IOWA



BY BUNCHO TANI.

BY GAHO HASHIMOTO.

Digitized by Google

Original from
UNIVERSITY OF IOWA

painters. Like his master, Mitsunaga, his themes are chiefly from Court life, being especially skilful in depicting costumes, temples and scenes from antiquity. After the death of Totsugen in 1821, a disciple named Ukita Ikkei continued his work, and was in turn followed by Tametaka Okada. In modern times the honour of the Tosa School has been worthily maintained by Kobori, a professor in the Imperial Academy of Fine Arts, whose name is a household word among lovers of Japanese art both at home and abroad.

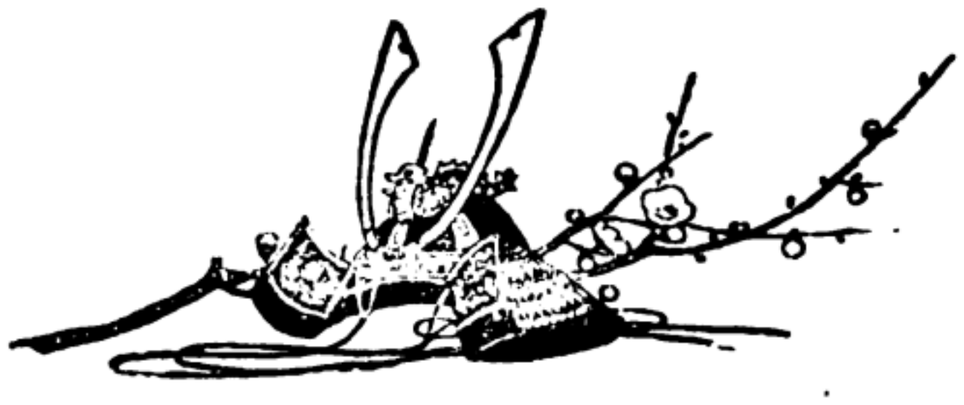
The KANO SCHOOL of Japanese painting, which we shall now briefly consider, had its origin in the Ashikaga days (14th cent.) when a priest named Meicho of the Tofukuji monastery began to practise a Chinese style of painting, of the Northern School, and his pictures became very popular. Another priest, of the Sokakuji temple, named Josetsu, a contemporary of Meicho, became equally renowned as an artist of the Chinese style. He wrought for the most part in ink. Pupils and disciples of the above were Shoku Ekkei, and under him, Sotan Oguri; and finally Masanobu Kano, the real founder of the new school. After Kano came his son Motonobu, and then the latter's grandson, Eitoku. Eitoku reached the height of his fame while in the service of Hideyoshi, for whom he painted the historic decorations on the sliding screens in the Osaka castle; and various Japanese temples are still in possession of masterpieces from his brush. Another noted name of the Kano family and school was Morinobu. He was born about the year 1620, became a painter in the service of the Shogun, and is the author of the fine examples of Japanese art depicted on the shrines at Uyeno, Shiba and Nikko. He also painted the sliding doors in the Shinshinden Hall of the Imperial Palace in Kyoto, as well as scenes from the life of Toshogu. Morinobu reveals an exquisite delicacy of touch and a graceful freedom not before attained in Japanese painting. Coming down some 200 years later we have such names as that of Buncho who died in 1840, a disciple of Mitsunobu; and also Bunrei, a pupil of Tsumenobu of the Kano School. Bunrei, though of the Kano School, greatly excelled in productions after the Chinese style, both of the northern and southern schools of China. Large numbers of his paintings are still to be seen in Japan. At the beginning of the Meiji era the two masters at the head of their profession in the Kano School of painting, were Hogai and Hashimoto, both of whom had been pupils of Seisen Kano. At the second Exhibition of Fine Art in Tokyo, Hogai sent a picture of natural scenery, and also one representing horses under plum trees, which took the eye of the well known art connoisseur, Professor Fenellosa, whose praise made the painter at once famous. Hogai gave himself up to a radical reformation of Japanese painting; but before his work was done, he died in 1888 at the age of 61. Hashimoto Gaho was also a teacher in the School of Fine Art; and under his inspiration were turned out such masters of the brush as Taikan, Kanzan, Shimose, Gyokudo, Kogyo and others. None of these can be said to have adhered strictly to the Kano School of painting, inclining rather to what might be called the new school of painting, and giving themselves a freedom truly refreshing, and productive of originality

Digitized by Google
Original from UNIVERSITY OF IOWA

in our native art. To these we look for the promise of the future in Japanese painting; for the destiny of pictorial art in Japan is certainly in their hands.

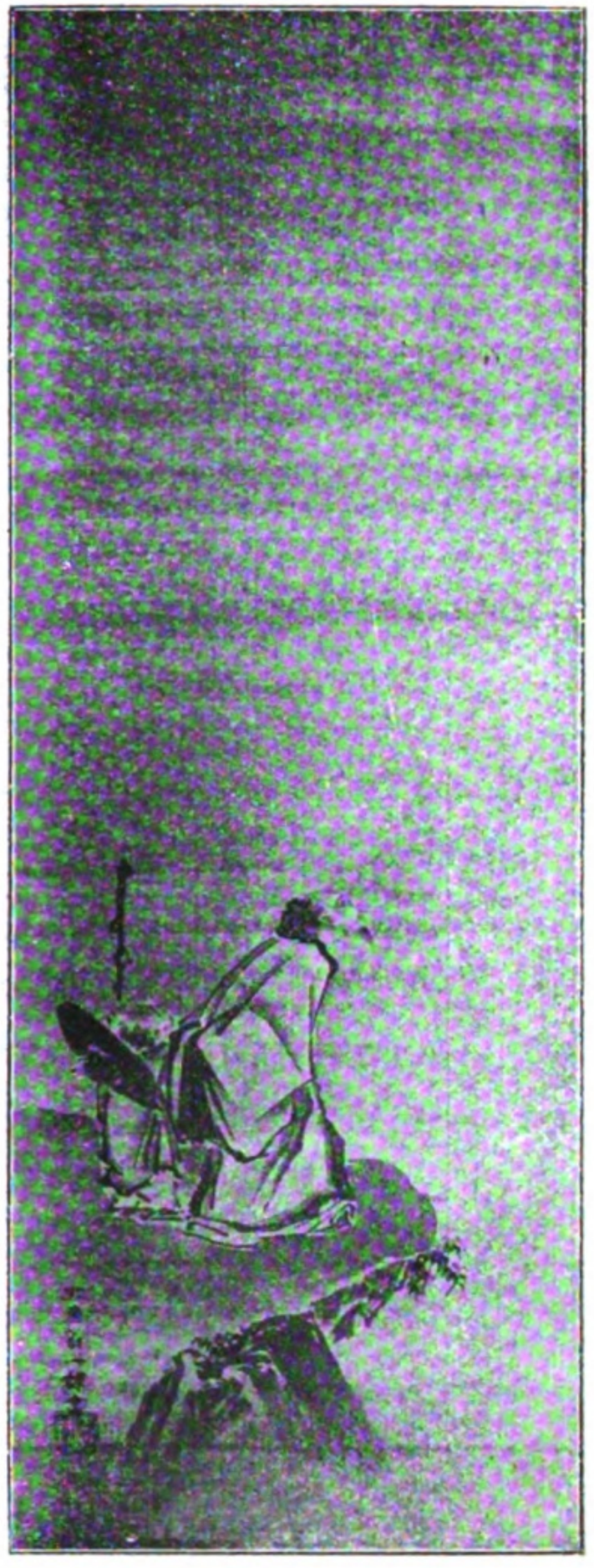
The influence of the Chinese painters of the Southern School has been so great that it has produced a school of painting of its own, known as the BUNJINGA SCHOOL, which means 'school of men of letters', so called because much loved by literary men, being noted for its elegance and beauty as well as its accompaniment of art with caligraphy. The paintings of the school were more distinguished for their power of delicate suggestion than for form, the theme being largely mountain and water scenery or bamboo trees, in ink. The unfluences of the Northern School of Chinese painting began to be felt in Japan during the Ashikaga period, its main peculiarity being originality of conception and wit. Sesshu was the greatest of the painters following this influence, and it was further developed by Motonobu Kano, already mentioned in connection with the Kano School. Indeed some went so far was to say that the Kano School was simply a Japonicized form of the Northern School of China. The influence of the Southern School of Chinese painting originated in Japan with the arrival of a famous Chinese painter in Nagasaki in the first quarter of the eighteenth century (1716). The pictures of this school are marked by simplicity and good taste. The Japanese artists attaining to fame in this school were Gion Nankai and his contemporary, Hattori Namkaku, though Yanagasawa Rikyo must be reckoned among the greatest of those working in black and white. Another noted name in this school was that of Ikeno Taiga (1723) who lived in Kyoto and studied under Gion Nankai and Yanagasawa Rikyo. This artist was strong in natural scenery, and travelled all over the Empire studying the finest views of mountain and plain. In execution he was distinguished for simplicity and dignity of style, as well as for great beauty and versatility. The illfated Watanabe Kazan was an artist of the Bunjinga School. He was as noted for his exceptional qualities of personal character as for his skill with the brush; and when in the tenth year of Tempo he was put to death for agitating against the admission of foreigners, there was universal lamentation. Other names worthy of mention in this school were those of Tanomura Chikuden, Takahashi Sohyo and Hoashi Kyon. The greatest artists of this school in a wonderful degree combined the virtues of both schools of China, with an originality that was genuinely Japanese.

(To be continued.)

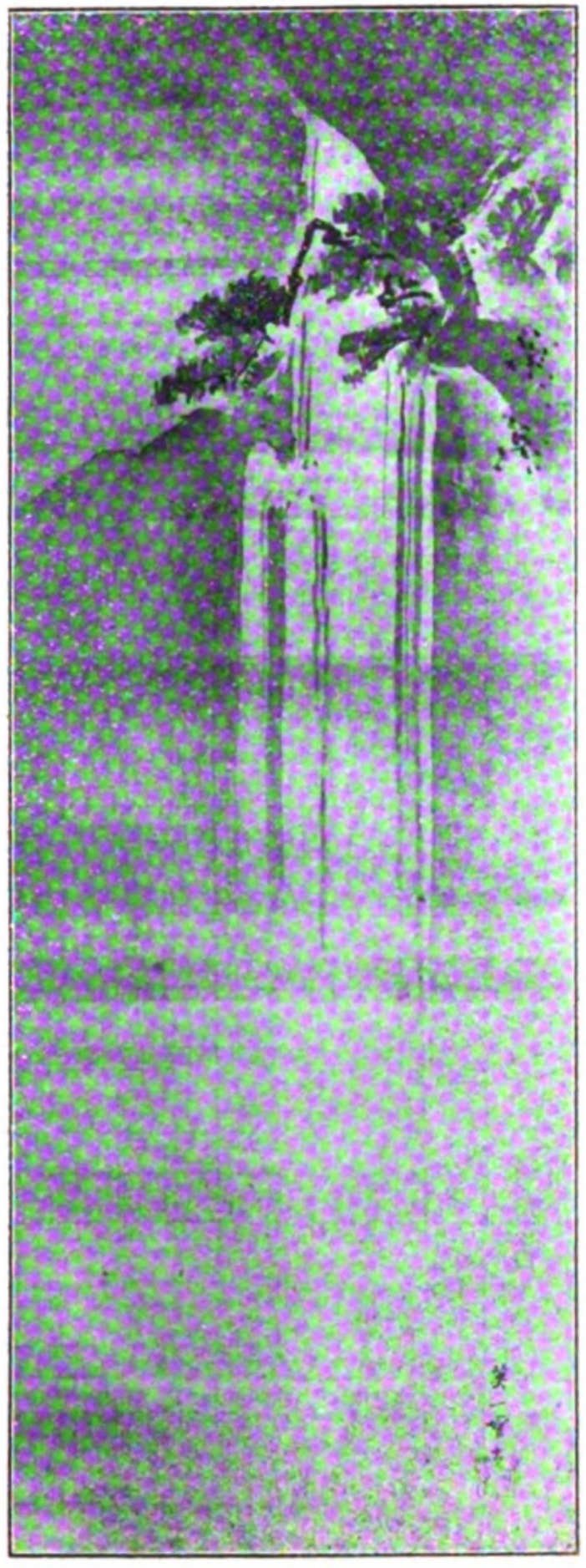


Digitized by Google

Original from
UNIVERSITY OF IOWA

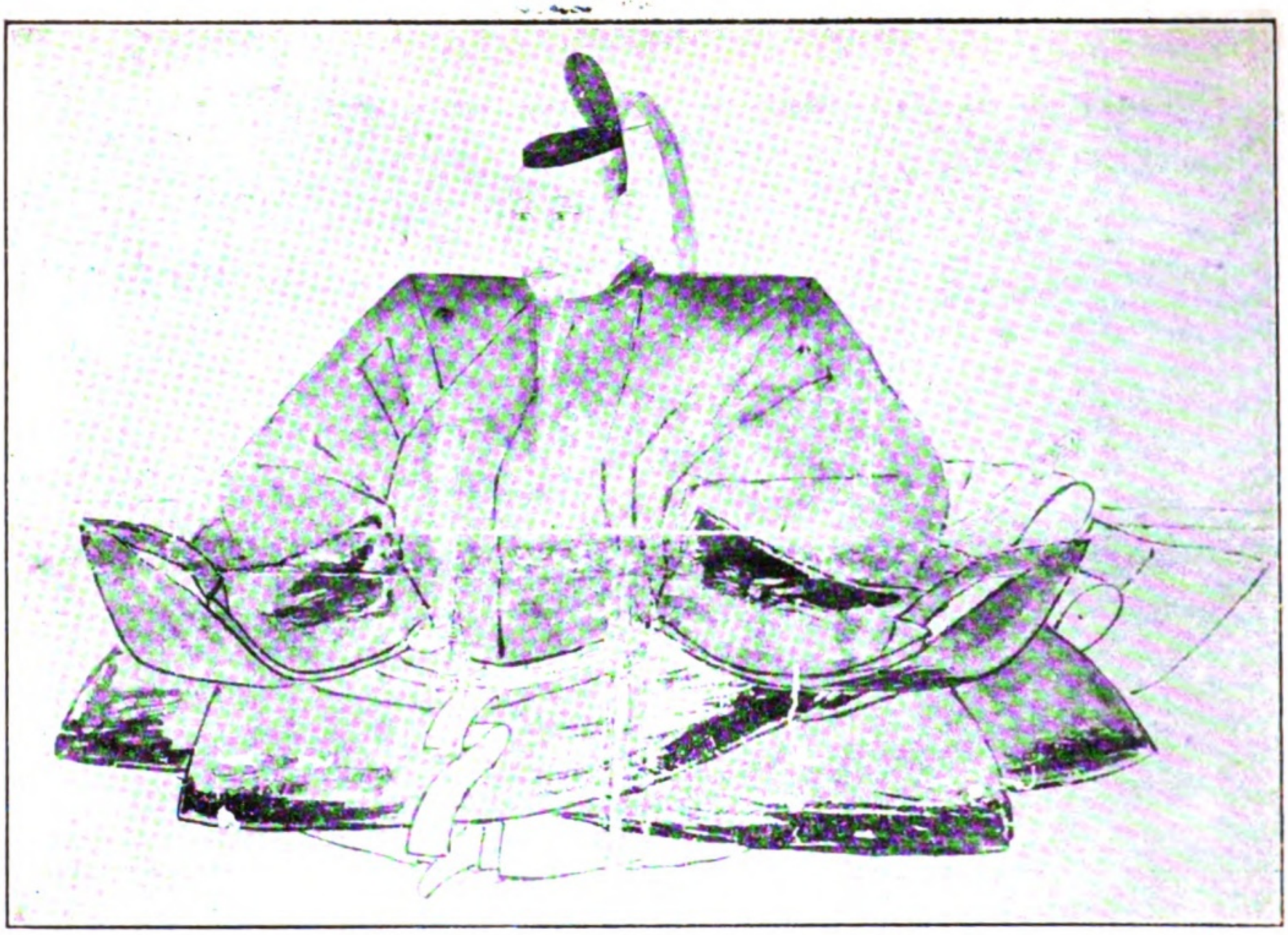


BY ITCHO HANABUSA



BY GAHO HASHIMOTO : KANO SCHOOL.
Gemælde von Hashimoto Gaho.
Tableau d'Hashimoto Gaho.

Digitized by Google
Original from UNIVERSITY OF IOWA



PORTRAIT OF HIDEYOSHI BY GANROKU KANO. *Hideyoshis Bild, von Ganroku Kano. Portrait d'Hideyoshi par Ganroku Kano.*

LETTER FROM EMPEROR OF CHINA, WHICH OFFENDED HIDEYOSHI. *Chinesischer Brief, welcher Hideyoshi erzürnte. Lettre Chinoise mettant Hideyoshi en colère.*

SADDLE AND STIRRUPS OF HIDEYOSHI. *Sattel und steigbuegel Hideyoshis. Selle et étriers d'Hideyoshi.*

Digitized by Google
Original from UNIVERSITY OF IOWA

HIDEYOSHI

By S. YAMAZAKI

TOYOTOMI Hideyoshi has been regarded by his countrymen as the greatest hero in Japanese history; and it is a question whether he was not the greatest produced by any nation during the sixteenth century. Judged by sheer ability to rise, by his consummate military genius, his unerring sense of political perspective and his marvellous capacity for administration on a large scale, he can be compared to no one in Europe except Napoleon.

Born of peasant parents in 1536, in Aichi-gori in the province of Owari, he was for some years no more than a coolie. His father, Yasuke, had not even the honour of a family name, and his mother's name is unknown. Apparently the monkey-faced son was thought a nonentity, and no one ever dreamed that he would one day be the virtual ruler of Japan. But his big bright eyes evinced an intelligence and a tact bound to succeed. Even at an early age, with no prospects of worldly advantage, he had great thoughts, contemplating what he afterwards with pride related to the Korean envoys who failed to realize his position and power: "I am the only remaining scion of a humble stock, but my mother once had a dream in which she saw the sun enter her bosom, after which she gave birth to me. There was at that time a soothsayer who said, 'Wherever the sun shines, there will be no place that will not be subject to him. It may not be doubted that one day his power will overspread the Empire.'"

And this prophecy was literally fulfilled.

Deprived of his father by death at the age of eight, he lived in great poverty with his widowed mother, till they were befriended by a villager named Chikumi, who afterwards married the mother, and they went to live on a farm. The boy did not show much taste for agriculture, and the stepfather sent him to a monastery at Komyoji, thinking that what failed as a farmer might prove equal to becoming a *bonze*. But he turned out to be so mischievous a youngster that the monks returned him to his parents with thanks. Then in his tenth year, he lived a roving life, working as a common carrier, until his twentieth year, when he bethought him that the ambitions that were stirring in his breast, could never be realized unless he got himself attached to some noble family. In time he succeeded in entering the service of the family of Matsushita Yukitsuna, where he was very popular as a general servant; but still felt convinced that he must get into a much more important household, if he wished to rise; and he there and then determined that nothing less than the house of a provincial lord would satisfy him. The shrewd way in which he accomplished this was typical of his after career.

Young Tokichi had an eye on the house of Oda, the head of which was now fast rising to a place of supreme importance in the councils of state; and as his stepfather had once been a servant in the Oda family, the youth thought

Digitized by Google
Original from UNIVERSITY OF IOWA

this fact would give him sufficient ground for making the attempt. Kneeling by the wayside one day in the guise of a beggar, he ventured to acco t the great Oda Nobunaga, saying: "My Lord, my father served your father as a petty retainer. Be gracious unto me, I implore you, and make me, for my father's sake, a servant of your household!" The great Nobunaga eyed him intently for a moment, and then remarked: "You look so much like an ape that you must be remarkably clever in some way"; so the young man was taken into the service of Nobunaga, the first step in his upward career. Nobunaga made the youth his sandal-bearer, the most menial position in the whole household. But he that is faithful in that which is least is also faithful in that which is most; and Nobunaga soon perceived in his *zori-tori* the makings of a hero. One morning when Nobunaga got up suddenly and wished to take a walk, he noticed that the sandal-bearer was the only one ready to wait on him. As this proved to be the case frequently, the young man at once won the confidence of his master. On a certain occasion when Nobunaga had made a call, he noticed that his sandals were warm when he resumed them at the door. At first he suspected that the *zori-tori* had been so presumptuous as to have put them on his own feet while waiting for his lord, but he finally discovered that Tokichi had actually been keeping the sandals warm in his bosom, so as to have them comfortable for his master. This act of self-sacrifice raised the youth immensely in the estimation of Nobunaga. One day when Nobunaga and his sandal-bearer were passing the castle, the latter remarked that a certain breach in the wall was rather dangerous, as the daimyo of a certain region were at that time very rebellious and likely to make a descent upon Nobunaga, whose power at Kyoto they much envied. Nobunaga was then Commander General of the Imperial forces, and equal to the Prime Minister. He at once gave orders for the walls of the castle to be repaired; and when the work was so long in getting done, he told the sandal-bearer to take charge of it, and it was then done in no time, Tokichi having organized the hundreds of men in parties with a boss over each party, thus securing steady and intelligent labour. Nobunaga was so much surprised by the expedition and efficiency of the result, that he called for Tokichi and asked him to explain how he had managed to accomplish it so quickly and so well. The youth replied that he had only called all the master-builders together and ordered them to divide the men into ten parties of so many each; and as there was a space of 300 feet to be repaired, each of the ten parties was to complete 30 feet in a certain time, and his order was obeyed. After this Tokichi's wages were increased, and Nobunaga made him a *samurai* and an officer in the treasury. In this latter capacity he exercised such strict and intelligent economy and did his master's business with such precision and despatch that Nobunaga now believed him fit for almost any position.

Just at this time circumstances arose which placed Tokichi fairly on the road to the greatness he so much coveted and afterwards attained. Saito, the daimyo of Mino, was now bringing pressure to bear on Nobunaga; and when Tokichi heard of his master's trouble, he offered to lead a force against the rebellious

Digitized by Google
Original from UNIVERSITY OF IOWA

vassal. His manner of doing this was typically unique. Instead of taking the regular army, he collected all the ronin, or *nobushi*, a kind of masterless *samurai* class who had been roaming about the country committing depredations; and acting as captain of some 1,200 of these fierce warriors, he made a night attack on Mino; and the robbers, well accustomed to fighting in the darkness, made short work of the enemy. Nobunaga was so pleased with this exploit that he changed the young hero's name to Hideyoshi, and made him a general in the Imperial army. Soon after this Hideyoshi became a daimyo, being given the fief of Nagahama in the Province of Omi.

In the year 1577 Nobunaga had difficulty with Mori, the powerful daimyo of the Sanin-do and Sanyo-do regions who opposed the ambition of the former to become shogun; and Hideyoshi was appointed in supreme command of the forces sent to subdue Mori. It took him five years to subjugate the five provinces concerned, but he finally accomplished his task; and just as his glory was at its highest, his master Nobunaga fell at the hand of an assassin, one Akechi Mitsuhide to avenge himself for some illtreatment alleged to have been received from the house of Oda. Upon receipt of the sad news Hideyoshi at once came to terms of peace and hastened back to Kyoto. On the way he encountered Mitsuhide at Yamashiro and defeated him in one decisive battle, when the assassin of Nobunaga was killed by the spear of a common soldier. Hideyoshi was now the natural successor of Nobunaga, and from this time his power and influence throughout the Empire knew no abatement.

Finding himself thus suddenly, by the course of events, placed at the head of affairs, Hideyoshi new that he would have formidable rivals and numerous enemies, and he prepared himself accordingly. The great Commander took time by the forelock, and at once called a conference of the three rivals most likely to dispute his supremacy, Shibata, Niwa and Ikeda; when it was seen that Shibata was probably going to prove unappeasable. Shibata was an old vassal of Nobunaga, 13 years the senior of Hideyoshi, and he not only resented the rapid rise of one whom he regarded as a base-born, monkey-faced adventurer, but was unwilling to rank him equal to a blue-blooded, old-time councillor like himself. Hideyoshi, however, had so far foiled all Shibata's efforts to ruin him, and he had the satisfaction of knowing that all his enemies were afraid of him. It was finally agreed between the rivals that Samboshi, a grandson, should be successor to Nobunaga, and the four contestants should be equal in position and power. But after Hideyoshi's return to the capital, it was soon seen that the advice of his rivals was by no means indispensible to him, and that he was determined to rule. He erected great fortresses at Yawata and Yamazaki (on his own initiative); and when the other powerful nobles expostulated with him, he suggested that strength was the only criterion of mastery.

During the few succeeding years various nobles and daimyo arose against him, but he humiliated all and brought them into subjection to him. Nobukata, of Gifu was chastized in 1582 and Takikawa of Northern Ise in 1583. He laid seige to the great castle of Kameyama and for the first time in Japanese

Digitized by Google
Original from UNIVERSITY OF IOWA

history owed victory to blowing up the fortress walls with mines. Hastening thence north, he attacked his great rival Shibata, who on being defeated, killed his family and then himself rather than fall into the hands of one he so greatly despised. He offered Sakuma, the brave general of Shibata, a place in the Imperial army, but the proud samurai refusing with scorn, was taken to the public execution ground in Kyoto and beheaded. After this example of prowess on the part of the great Commander, Ikeda and Niwa were glad to be allotted spheres of influence and to yield submission. Hideyoshi, moreover, made terms of peace with the Yamaguchi daimyo, Mori, overthrew with great slaughter the *bonzes* of Hiyesan, carried out a successful campaign of three months against Chosokabe of Shikoku, and by trust and conference won the formidable daimyo, Uyesugi, of Echigo. Thus in a little over two years after his master's death Hideyoshi had made himself lord of more than one half of the Japanese Empire. After this the Emperor appointed him an Imperial Councillor, and later Chancellor of the Empire. He now set to work to erect for himself a great castle worthy of his name, and the castle of Osaka was the result, a structure still existing as a monument of the power and grandeur of Hideyoshi.

Froez, a Jesuit missionary residing in Japan at the time, writing of Hideyoshi in 1586, says: "He outstripped his predecessor, Nobunaga, in grandeur of state, in power, in honour and in riches..... Into his hands came nearly all the gold and silver of Japan, together with other rich and precious things; and he is so feared and obeyed that, like the father of a family, he disposes of the persons of his household, and rules the kings and lords of Nippon, changing them at any moment; and stripping them of their original fiefs he sends them to different parts so as to allow none of them to strike root deep." And it is admitted by most historians that unlike Nobunaga, Hideyoshi had arisen to his place of eminence without resorting to a policy of destruction or extermination. Of the numerous enemies he overcame and vanquished, few were sent to the blood-pit. Often when he held them in the hollow of his hand, he showed them mercy and magnanimity, sometimes treating the more proud with contemptuous indulgence. To his defeated chiefs he accorded terms unusually liberal. Not only so, but he organized and put into operation an effective government by which justice was administered as it had not been since the Kamakura period. Brigandage and piracy were suppressed, and the capital was rebuilt and improved in a manner worthy of the Empire. The Napoleon of Japan was now at the height of his fame; but only half his great task was done. How he accomplished the remainder and finished his marvellous course, must be left for the next number of the JAPAN MAGAZINE.

Digitized by Google
Original from UNIVERSITY OF IOWA

AN ELEGY

The gulls that twitter on the rush-grown shore
When fall the shades of night,
That o'er the waves in loving pairs do soar
When shines the morning light,—
'Tis said e'en these poor birds delight
To nestle each beneath his darling's wing
That, gently fluttering,
Through the dark, wards off the hoar-frost's night.

Like the stream that finds
The downward path it never may retrace,
Like to the shapeless winds,
Poor mortals pass away without a trace:
So she I loved has left her place,
And in a corner of my widowed couch,
Wrapped in the robe she wove me, I must crouch
Far from her fond embrace.

—*The Poet Nibi*

Translated by B. H. Chamberlain

Digitized by Google
Original from UNIVERSITY OF IOWA

JAPANESE SILK MILLS

By IWAJIRO HONDA

AS sericulture is the greatest and most extensive of Japanese industries, a vast number of people are interested in the production of raw silk; and the methods by which the raw material finally reaches its finished state are extremely interesting, especially in view of the methods employed abroad. Although the latest improvements in machine silk-reeling have been introduced into Japan, it is astonishing what large numbers of silk workers still prefer the old hand-methods of their ancestors, probably because so much of the raw silk is produced in the homes of the people where the old-fashioned ways are cheaper and more convenient The big silk mills however, are now everywhere rising over the land, throwing the domestic industry into the shade, backed as they are by capital and favoured by greater expedition and efficiency in execution; while the girls that formerly worked at silk-reeling in the home, are now engaged in the factories where they receive more ready money and escape the trials of domestic service.

The old hand-reeling method (*te-guri*) is persisted in by the country people, though the dealers do all they can to discourage it, because the silk produced by this method is crude and course, at the same time lacking the proper *denier*. In this operation the reeler has to stand, turning the reel with a stick, while the index and the middle fingers guide the thread from the cocoons in the pan of hot water below. It is rather awkward, for the worker can get only two or three twists and has to stop as soon as a filament becomes broken. What is known as sedentary reeling (*za-guri*) is a considerable improvement on the former method, for by this method the worker can add a new filament without stopping operations, in case a thread snaps, so that not only is the production greater but the quality is better. Foot-reeling (*ashi-bumi*) is also used by many silk workers the operation being similar to the methods already mentioned, except that the reel is turned by a pedal. Of course the best quality of raw silk is made by machine-reeling, because, as the reel is driven by motor power, the operator is left free to throw in new filaments at each break, and so is able to keep the *denier* of the silk uniform. Not only so, but the filaments are more perfectly twisted and consequently the thread is more firm and strong. The motive power used is generally steam or electricity, though water is more convenient in some places. There are various kinds of machines, capable of twisting from one up to six filaments; and the machines from France, known as the Chambon system, are now giving way to Italian machines, known as the Tavel, or Kennel method. There is a modification of the Kennel system called the Inazuma system, but it is not popular.

It is some forty years now since machine-reeling was first introduced into Japan. The Government being anxious to promote the interests of the nation's greatest industry, brought in some French machines at the beginning of the Meiji era, and established the Chambon system at a big factory in Tomioka, Kodzuke Province; but as that system can reel two threads only, it soon began to fall into disuse in favour of the Italian machine which reels some five or six filaments, according to the skill of the operator.

The process of taking the silk filament from the cocoons, known as *reeling*, is very complicated, and requires great skill and mature experience. In order to reel the cocoons they have to be put into very hot water to loosen the filament. The cocoon is placed in a kind of pan filled with warm water and the water is gradually brought up to almost the boiling point, but not actually to the

Digitized by Google
Original from UNIVERSITY OF IOWA

boiling point, for if the water is of too high a temperature the natural gum on the filament will be dissolved and the thread will finally lack strength and elasticity. On the other hand if the water is below the required temperature, the filament will stiffen and the result will be the same as if the water was too hot. The only indication of the right temperature that the expert can notice is when the cocoons assume a certain tinge of grayness and have a smooth, elastic feeling in the fingers. The worker has, moreover, to be very careful in the selection of cocoons, and his method of manipulating them. Usually they are of two colours, white and yellow; and the white ones are distinguished as snow-white, silver-white and light colour; while the yellow cocoons are known as golden-yellow, yolk-yellow and greenish-yellow. If the colours are not mixed in the reeling, the result is more satisfactory. If a cocoon is in any way tainted or bad it must be thrown out, for the least stain affects the quality of the thread. If the cocoons selected are all of the same colour and shape it will be found that the filaments are quite equal in every way, and the thread will be of good quality. Very large cocoons are usually found to be stiff and of thick filament, producing a quality of thread accordingly. Cocoons shaped like an acorn, or having pointed ends, require much care, as the filament will probably start unwinding from both ends and will get tangled. The cocoons that have a slight depression in the middle, usually are of fine filament and should not be kept long in the hot water. Cocoons are almost as varied in character as men, and have to be dealt with accordingly; hence the success attained and the quality produced will depend largely on the skill and experience of the worker.

After the cocoons are put through the process of cooking in the hot water, the next most important operation is to discover the filaments. The ends of the tiny threads have to be found and drawn out without getting them tangled, a by no means easy job. The worker goes about this delicate matter in one or two ways. She stirs the hot cocoons with a stick until the loose ends of the filaments adhere to it, and then she picks them off and attaches them to the reel. This is the usual process. But in case a filament is lost and cannot be found again, a kind of broom made of rice straw is used; and by brushing against the offending cocoon, it is at last made to deliver up the lost end. This requires much expert knowledge, for the worker will probably pick up many an end before finding the true one.

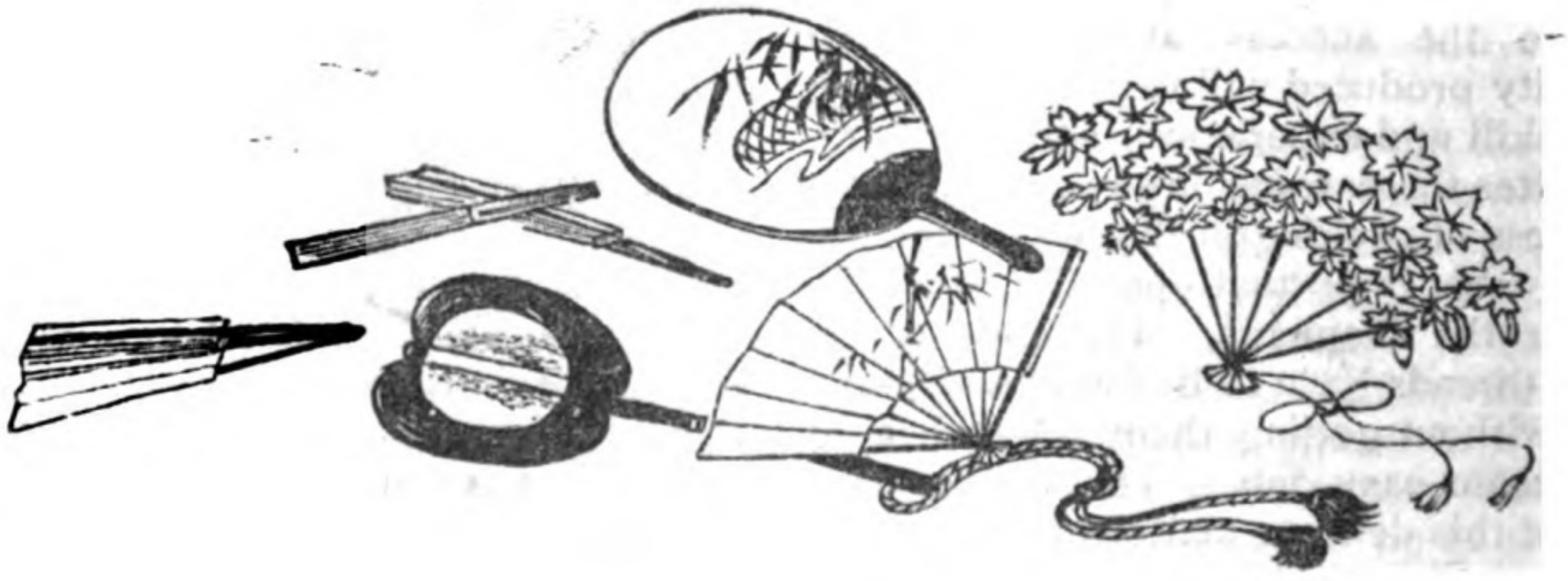
The true ends having been found, the filaments are attached to the reel and the reeling begins. The filaments, in the Kennel system, first pass through an ivory or porcelain ring, after which they are twisted and fastened to the reel, which then revolves at a steady uniform speed, not too fast for the cocoons to unwind as the filaments are pulled by the machine. Yet it must not be too slow, else time will be wasted and the thread will be of a quality that does not dry easily, which spoils the lustre and causes the thread to be sticky. On a small machine of good quality the number of revolutions per minute is about 250, and for a large machine, about 100. The water on the cocoons must be changed from time to time during the process of reeling, as dirty water affects the colour of the raw milk. In order to maintain the *titre* of the thread a new filament must be added every time an old one gives out. The operator must watch carefully for the cocoons that are about to end, and have a filament in her hand ready to effect a union with the spent filament.

This kind of delicate work is done in Japan almost invariably by women and girls, the female fingers apparently being specially adapted to handling the tender and tiny filaments of the cocoons. The number of silk-reeling mills at present, speaking only of those employing over 500 hands, is about 52, eighteen of which are machine-reeling mills and the rest hand-reeling. The number of females at present at work in these factories is about 175,000. The silk-mill girls usually begin work about 5 a. m. and knock off at 7 p. m. with about half an hour at noon for lunch.

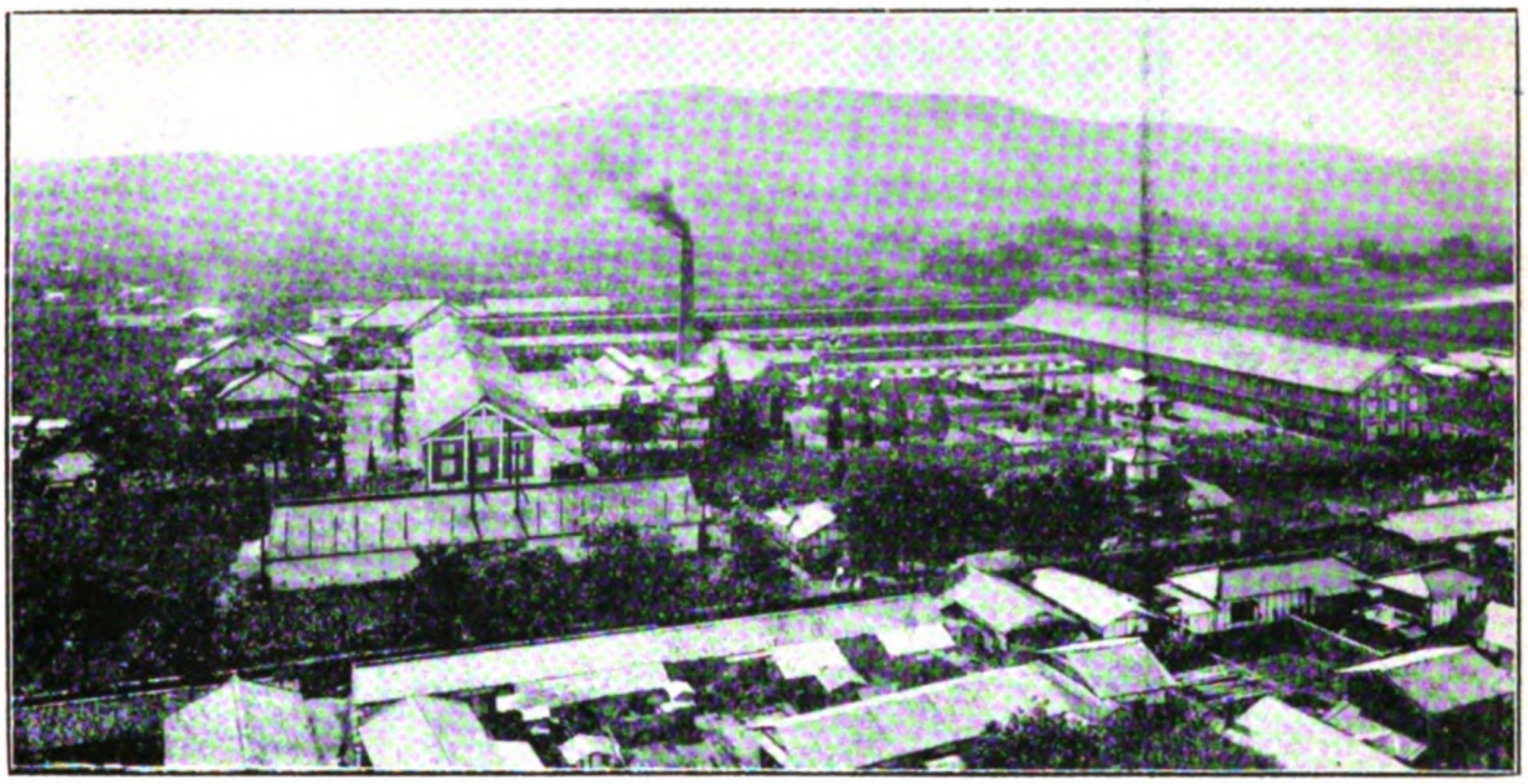
Digitized by Google
Original from UNIVERSITY OF IOWA

In the shorter days of winter the hours are from 6 a. m. to 8 p. m. These hours represent the extreme, for in some mills the hours are shorter. Breakfast and supper are taken at home. The wages of the silk-mill hands range from 10 *sen* a day for beginners, to 50 *sen* a day for experienced hands. Some of the more expert reelers get a higher wage than weavers.

In the number of silk mills the Province of Nagano comes first, as it is surrounded by high mountains and has a climate particularly adapted to sericulture. The Kaimeisha mill at Suwagori employs 1,771 hands, the Kusananagisha at Kofu 2,234, and the Gomei Kaisha Seisei Gumi at Maruyama 3,120 hands. There are many others too numerous to mention. Thus we see that in Japan, while silkworm raising on account of the delicacy of the operation admits of but slight opportunity for the application of mechanical force, depending for the most part on manual labour, filature, on the other hand, has adopted the factory system, using the same highly improved reeling machines as are used abroad. Yet even with reeling, the machine is not everything, as we have shown, the success of the enterprise depending greatly on the deft and delicate handling of the girl operators. In this respect the hereditary artistic tendency of the Japanese in no small degree favours their mastery of so delicate and complicated a work as that of silk-reeling. This, together with the disposition of the Government and the higher classes to do everything possible to encourage the silk industry, has from time immemorial made sericulture a matter of national importance in Japan. In ancient times silk was regarded as equal to money in the payment of taxes, and for ages has been the most popular material for respectable clothing among the Japanese, as indeed it has been among the people of China. Japan now produces about 40 per cent of the world's output of silk; and her exports in silk, representing about 25 per cent of the world's total, has had so favourable an increase that it has practically been decided to push the exportation of raw silk rather than agitate the weaving of fabrics. At the Tokyo Sericultural Institute adequate instruction is given in the art of filature manipulation and machining. In old Japan it was not considered proper for a woman to undertake any but domestic duties, but as silk-reeling was usually done in the home, they naturally had the chief hand in it. Having proved more skilful than men in this particular work, they were naturally permitted to leave home and follow it into the factory, without loss of self-respect; which is an encouraging sign for the future of Japanese silk-mills, as the mills would be useless without the assistance of female labour. The sex question being, therefore, settled in regard to silk-reeling in mills, and the supply of labour being plentiful and cheap, there is a very bright outlook for the future of the raw silk industry in Japan.



Digitized by Google
Original from UNIVERSITY OF IOWA



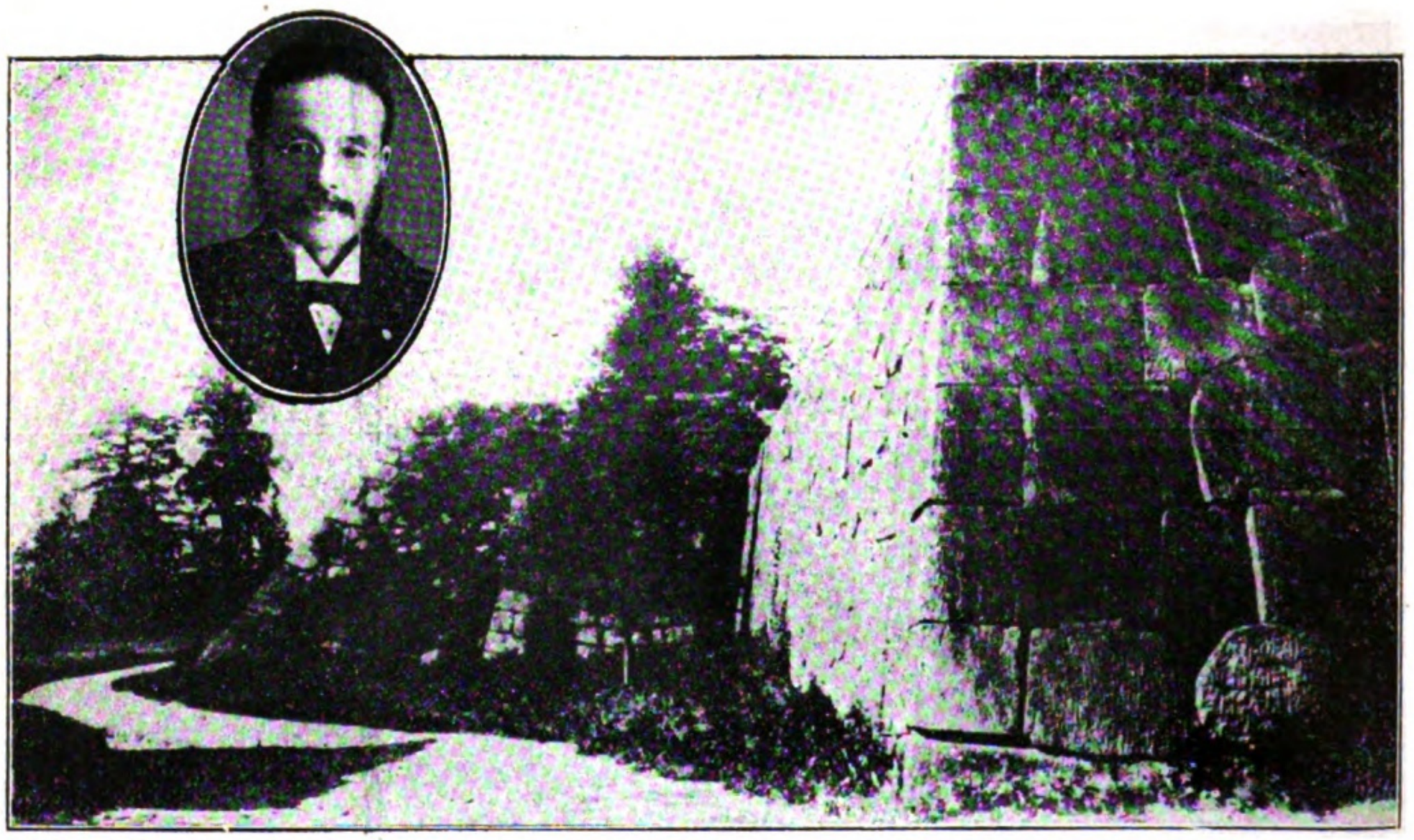
OLDEST SILK MILL IN JAPAN: AT TOMIOKA. *Aelteste Seiden Fabrik in Japan zu Tomioka. La plus Ancienne Fabrique de soie au Japon á Tomioka.*

INTERIOR OF THE ABOVE MILL. *Inneres derselber. Intérieur de la même.*

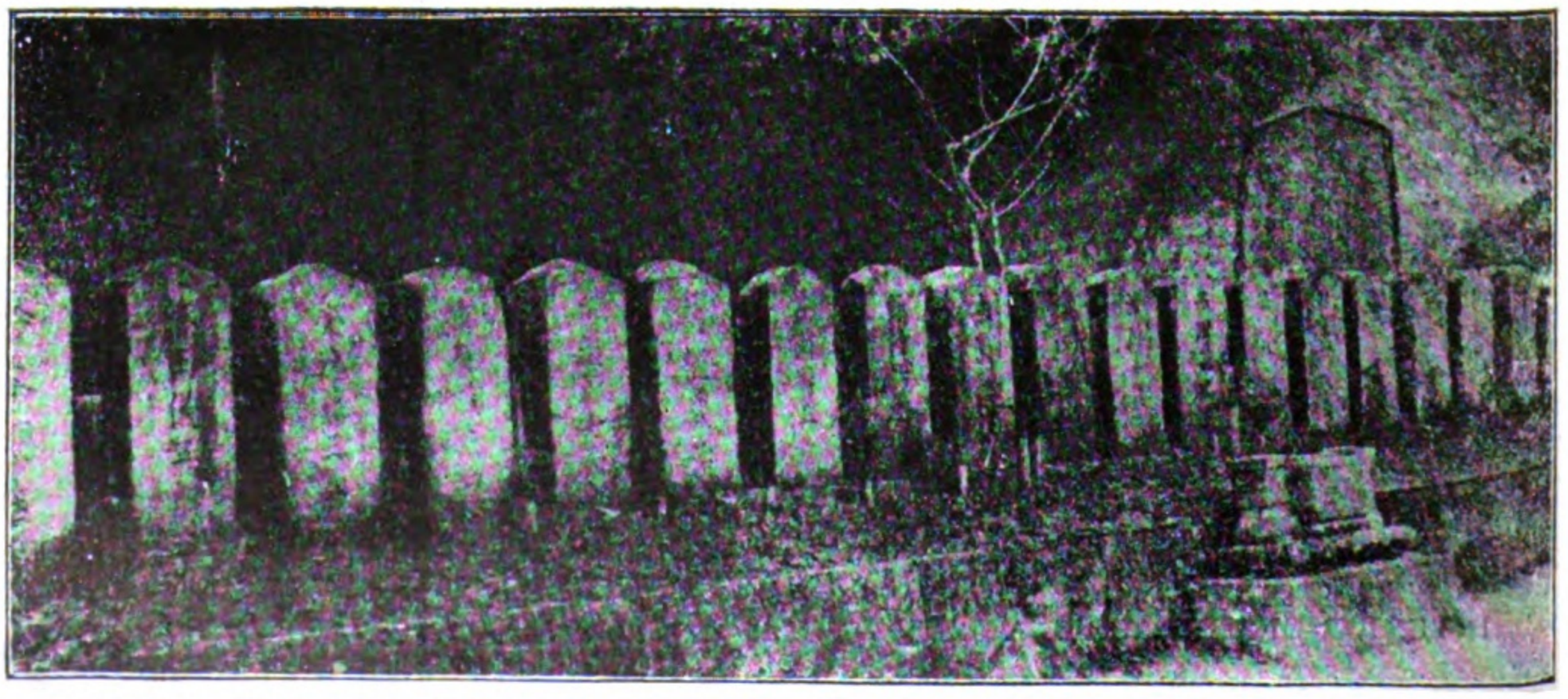
Digitized by Google

Original from
UNIVERSITY OF IOWA

BAND OF WHITE TIGERS COMMITTING SEPPUKU. *Bund des weissen Tiger begeht seppuku (Banchaufschlitzen). Ligue des Tigres Blancs pratiquant seppuku.*



GATE OF AIZU CASTLE WITH PORTRAIT OF SODAO IINUMA, THE ONLY ONE OF THE BAND LIVING. *Tor des Schlosses Aizu mit Bild von Sodao Iinuma, eines noch lebenden Mitgleids des Bundes. Portrait du Château d'Aizu avec portrait d'un membre encore vivant de la ligue.*



TOMBS OF THE BAND OF WHITE TIGERS. *Græber des Bundes der weissen Tiger. Tombeaux de la ligue des tigres blancs.*

Digitized by Google

Original from
UNIVERSITY OF IOWA

THE BAND OF WHITE TIGERS

By ARIEL

THIS tale of the last moments of the expiring Shogunate is one of the most thrilling and heroic in the annals of old Japan; and though often retold it will bear another repetition, for a brave story can never die of age.

The split between the eastern and western *daimyo* was complete, and Keiki Yoshinobu, the last of the Shoguns, had yielded up his power to the Emperor as supreme in the councils of state. In this act most of the great *daimyo* acquiesced and themselves followed suit; but certain of them, who realized that with the fall of the shogunate would come to them deprivation of many a special privilege, began to resent the growing influence of the Satsuma and the Choshu clans in the new order of things, especially as it was believed that these clans were the real instigators of the overthrow of the shogunate. The refractory *daimyo*, as they were called, belonged mostly to the eastern clans; and these charged the *daimyo* of the west with abandoning the Shogun, not for patriotic reasons for the honour of the Emperor, but merely to get the power into their own hands. One of the greatest of these nonjurors was Yoho Matsudaira, prince of Aidzu.

So long as the clans of Satsuma, Choshu and Tosa showed evident intentions of really submitting to the Imperial Court at Kyoto the Prince of Aidzu did likewise; for it was not against the Emperor but against the overbearing conduct of the three clans that he protested. As time went on the Prince of Aidzu became more and more convinced that submission to the new order of things meant subserviency to Satsuma, Choshu and Tosa; and so with the sympathy of his fellow *daimyo* around him, he made bold at last to defy Satsuma and Choshu, whose combined forces now determined to attack him in his castle.

The armies of Satsuma and Choshu, known as the Imperial forces, were officered by Kujo Michitaka as Commander-in-Chief, and Oyama Kakunosuke and Sera Shuzo as officers of staff. This was the first appearance on the plain of history of Oyama Kakunosuke, who afterwards became the famous Marshal Oyama, commanding the Japanese armies in Manchuria at the time of the Russo-Japanese war. It was on the 26th of February, 1868, the first year of Meiji, that the Satsuma and Choshu armies, under these mighty leaders, set out to subdue the unyielding *daimyo* of the eastern provinces of the Empire.

The subjugation of the Lord of Echigo was soon accomplished, and the various other *daimyo* in that region were at length persuaded to join what was known as the Imperial cause; but the Prince of Aidzu held out and firmly resisted, determined to defend the castle to the end. On the 19th of Aug., 1868, the united forces of the Imperial armies, including five *daimyo*, led by Satsuma, Choshu

Digitized by Google
Original from UNIVERSITY OF IOWA

and Tosa, appeared before Wakamatsu, and proceeded to lay siege to the castle of Aidzu. The pick of the Satsuma men, 3,000 strong, under the noted General Kirino Toshiaki, advanced in front to the castle gate; and immediately the great walls were surrounded by more than 20,000 veterans, every one of whom was ready to lay down his life at the command of his officer. A fierce bombardment began from such artillery as the time afforded. Within the castle were but 3,000 men of the Prince of Aidzu, with only fifty guns, manned by brave but undisciplined troops, consisting of men, and even women, of all ages and occupations. It was therefore a struggle between the well equipped and thoroughly trained soldiers of the South and the homely and domestic retainers of Aidzu.

The Prince of Aidzu, in reliance on the god of war, divided his forces into four detachments in honour of Hachiman-sama, naming them accordingly: Shijaku (red pheasant), Gembu (black turtle), Seiryu (blue dragon), and Byakko (white tiger). In the *red pheasant* band were included the veterans of Aidzu, a chosen band who had fought with the lord of Aidzu in many a heroic struggle, men trusted as the Old Guard of Napoleon. The *blue dragon* regiment was regarded as the next best, while the *black turtles* were old men whose fighting days were practically over, but who were determined to die for their master in the hour of his extremity. Most remarkable of all were the *white tigers*, the heroes of the present narrative, a band of mere striplings from 15 to 17 years of age. These brave youths were sons of retainers of the Prince of Aidzu, known as Aidzu, Hyuga and Hara men, some nineteen in number, but ready to follow the example of their fathers in the great emergency.

Fiercely the bombardment continued, and many a defender stood trembling behind the crumbling walls. An invincible division of the investing army, under the direction of the Satsuma men now made bold to advance even beyond the Jurokkyo bridge directly in front of the great main gate. Rather than see an enemy take that bridge every Aidzu man would perish. The gate was opened and the men of the castle came out on the narrow ground between the walls and the bridge, the spot known as *toguchigahara*, the leaders in this sortie being the Band of White Tigers. These youths with great coolness and daring drove back the onslaught time after time, but fearing they could not hold out, they prepared to burn the bridge, rather than see the enemy take it. With a resistless and deadly onrush the Satsuma men threw themselves upon the brave young band of defenders, a veteran general of the Imperial army, Kawamura, leading the final dash. The Imperial forces now fell on the retreating Aidzu men with great slaughter. The Band of White Tigers were cut off and made their escape to the hills. They found themselves on the narrow path leading up *Iimoriyama*, hotly pursued by the enemy. To avoid the showers of bullets they at last hid in a rocky cave and became lost to their fierce pursuers.

The enemy retreated, and the young men stood at the mouth of the cave gazing sadly on the beleagured castle thinking on the lost cause and the fate of their fathers and mothers. But they hoped for the best. The enemy had not yet succeeded in entering the castle gate, and the defence was kept up with spirited determination. Just at that moment a shot from the enemy's gun struck the powder magazine of the castle and exploded it. When the young men saw this fiery, volcanic column ascending with great report into the clouds, they were aghast, mistaking it for the complete destruction of the castle. There was now no reason why they should continue to live; the castle was fallen, and their lord was in the hands of the enemy. So these nineteen youths with the dew of young manhood still on their rosy faces, there and then performed *harakiri*. Martyrs to the spirit of *bushido* they would share the fate of the fallen. And so on that 23rd day of August, 1868 in the first year of Meiji, they thus laid themselves down to die.

But the castle had not fallen; and within its walls as well as through the country round, there were mothers weep-

Digitized by Google
Original from UNIVERSITY OF IOWA

ing for their lost boys, and would not be comforted because their brave sons were not. The wife of Koide would not be persuaded to wait in hope for the return of her boy, but dashed out alone upon the mountains in search of him. She wandered about calling her favorite name, but no answer came to comfort her. There her eyes fell on the upturned faces of the nineteen young men lying still in death. She stood over the apparently lifeless form of her boy and was afraid to touch it. There was a smile of victory on his fair lips. She stooped to stroke his brow, when his lips twitched and the body trembled, She could see t at he was breathing faintly, and was not yet quite dead. All the others were lifeless as the grave. She quickly staunched her boy's wound, bound him up and carried him home upon her shoulders. The young man revived and was finally restored to health and bodily vigor. His name was Iinuma Sadao, and he is today an electrical engineer in the Department of Communications.

The defence of the castle of Aidzu will stand out forever among the records of great heroism. and the valour of the clansmen of Aidzu must ever be remembered among the most remarkable of the many brave events of Japanese history. Not till all provisions were spent and the last horse-hide had been boiled and eaten, did the defenders of Aidzu surrender. On the 19th of September they decided to hoist the white flag; and Prince Matsudaira was permitted to enter his palanquin and with his family retire in favour of the Imperial forces. The long, sad procession of the *daimyo* through his castle gate marked the last act in the great drama of the vanishing shogunate. Nor is the tale of the White Tigers the only one the people tell of this famous episode in the career of expiring feudalism. Memorable among the defenders of the castle of Aidzu must be included the name of a girl, Takeo, who, being herself an expert with the woman's weapon, the *naginata*, organized a band of female warriors and went out beside her father to drive out the enemy. Brandishing their *naginata* in the face of the enemy, these forty women excited an intenser spirit of valor among the defenders of the castle, when, alas, the fair leader, beautiful in the bloom of her young womanhood, was struck by a stray bullet and fell never to rise. Within the castle walls was a bell-tower where an old worn out servant used to ring the hours throughout the day. During the seige the bullets whizzed about him, but he went on day by day ringing the hours as faithfully as if nothing more than usual were going on. Even when the castle had been surrendered and the *daimyo* had gone, this old man still refused to leave, ringing the hour-bell to the last. There was, moreover, a boy named Ota Kohei, who followed his father through the seige; and once he asked his father what should be done in case of defeat, when the reply came, "commit honourable despatch!" So when the castle had fallen, the father found the son had duly despatched himself in the accustomed manner without further urging. And this boy was but eight years old. Such loyalty, even in youth, has long been regarded by the people of Japan as typical of the spirit of *bushido*, which means faithfulness and honour, come what may. That a people should believe death preferable to dishonour is not without significance in the interests of civilization; nor have the Japanese been alone in this conviction. With the development of ideas, however, the Japanese, like the people of *duelling* Europe, are coming to believe that there is a better way of maintaining honour, than by self-destruction. Just what that better way is, seems as yet in some measure vague and indefinite; but that it exists no one has any doubt in modern Japan. The fear of some is, however, that with the departing of the stern and merciless mode of *harakiri*, may also depart the delicate sense of honour for which it stood.

Digitized by Google
Original from UNIVERSITY OF IOWA

JAPANESE BEATEN METAL WORK

By NORITAKE TSUDA

JAPANESE archeology affords the inference that work in beaten gold and other metals, was to some extent a fine art even before gold was discovered in the country; for according to tradition the precious metal was not mined in Japan until the reign of the Emperor Momu (697-707), while the fact that it had been used for ornamental and decorative purposes long before, proves that it must have been imported, probably from Korea or China. In those far off days, even as to-day, gold seems to have been valued for its scarcity and its immunity to climatic effects, as well as for money and purposes of ornamentation. Among the gold ornaments found in Japanese dolmens of very ancient date, are rings wound with beaten gold-foil, the workmanship being skilful and artistic to a remarkable degree. In a burial mound on the island of Kyushiu was discovered a gold chain with pendant, delicately made and finely finished, which proves beyond doubt that work in precious metals had reached a high state of development at a very early period of the nation's history. In addition, there are others in the Imperial Museum at Uyeno, Tokyo, well worthy of minute study, as representing an age that may be almost regarded as prehistoric. Exactly by what process this early work was done, one cannot be quite certain, but probably it was not very different from that obtaining among the artists of subsequent times, or even by the art-artizans of modern Japan. With the advent of Buddhism the art of beaten metal work received a great impetus, and showed marked improvement; for Buddhism, with its numerous images and gorgeously gilded altars, utilized workers in precious metals on an enormous scale, most of the more important deities being gilded or made of superior metal. Moreover it must be borne in mind that the *uchi-mono-shi*, or hammerer, preceded the sculptor, and and prepared the way for the glyptic artists of later times.

The history of beaten metal work in Japan shows that quite early it divided itself into two processes: that which produced mere gold-leaf for decorative purposes, and that which devoted itself to the making of artistic objects from beaten gold and other metals. There were, as there still are, two principal kinds of gold-foil: the one called *kinpaku*, which is much the same as the gold-leaf of western countries; and the other kind called *Kirikane*, somewhat thicker than the former, and so called because cut into strips so as to be conveniently handled for decorating. From remote times this kind of gold-leaf has been much used by Buddhists in gilding statues and altars, as may be seen from some of the old images that have come down from the ninth century. The thicker leaf was used chiefly for gilding religious paintings for the temples, skill in the painting of which reached its highest period of development in the Ashikaga period, in the fourteenth century. In the present day most of the valuable screens, boxes and kakemono are decorated with gold-leaf; and this form of the precious metal has, too, all the use for lettering and other commercial purposes, that it has in foreign countries.

The hand-work processes by which Japanese gold-leaf is produced is extremely interesting in the light of more modern methods. To make *kinpaku*, or thin gold-leaf, the worker takes three *momê*, that is, 12 grams, of gold, which is heated over a charcoal fire and beaten

Digitized by Google

Original from
UNIVERSITY OF IOWA

into a band two inches wide by eight long. This is next cut into plates two inches square. After this they take some thin Japanese paper which has been steeped six hours in lye to remove all oily particles, and while still a little damp, the paper is placed on a smooth stone and well beaten with a heavy hammer. Then ten sheets of paper are taken off and the beating repeated, when ten more sheets are removed; and this is continued till all the bundle of paper has been thus beaten. Next the gold plates are placed between sheets of the beaten paper, the metal being wrapped in cat-skin or badger-hide, all finally being put into a bag of deer-skin, and beaten with a heavy hammer on a smooth stone. By subjection to this process the plates become three or four times their original size; whereupon they are taken out and recut into still smaller plates, about the size they were before being beaten. These are again wrapped up as before and subjected to the same process; and so it goes on time and again until some 800 sheets of gold-leaf, each four inches square, are obtained from the original 12 grams of gold, some twenty days having been spent in the operation.

To produce the *kirikane*, three sheets of ordinary *kinpaku* are laid together and fused over a fire into one sheet, and then cut into strips of the required width. This kind of leaf is applied with a brush, the surface of the place where it is to go, having been first wet with an adhesive liquid, a process not unlike that of foreign sign-painters in laying on gold-leaf.

Far more interesting, however, is the process by which vessels, vases, ornaments and other objects of fine art are produced from beaten gold and other precious metals. As one beholds some of those magnificent specimens of beaten metal work in the show windows of Tokyo, one little dreams of the intricate process and deft manipulation through which they have to go before attaining so exquisite a form and execution. In beating out gold objects much the same process is followed, of course, as in molding objects in copper or silver. The metal is first in the form of a four-cornered plate, the corners, to begin with, being hammered off; and then the plate is beaten across, radiating toward the center but not reaching it, the result being a plate somewhat circular in form and thinner at the circumference. Now the metal is still further beaten about the edges, leaving the center untouched. When the edges are thin enough, they are bent upwards; and then the beating of the center begins, producing a cylindrical form. Anvils of various sizes and shapes now come into use, some for the inside of the vessel, some for the outside. Thus the work goes on with great patience and care until the desired result is obtained.

Some of these art-artizans are able to beat out a design in exact accord with the drawing before them, the details being chiselled or chased in afterwards. Others insert a model on which the required shape or design is beaten out, the pattern appearing equally on both sides. Extra touches are given by chasing and chiselling, and colours are produced by chemical application or the application of various other metals, the surface sometimes being inlaid with designs in sliver, copper-alloy, or gold.

The finest work of the Japanese *uchi-mono-shi* reveals a degree of artistic skill unequalled by the same class of art-artizan in any other country, and must be regarded as little short of marvellous. By using the hammer only, some of these Japanese experts have successfully beaten out the most intricate shapes and artistic designs as perfectly and delicately as they could have been done by sculptor and chisel. Among the greatest of these artists was Masatoshi who died in 1897. He once made a silver cake-box in the form a sixteen-petalled chrysanthemum, the varying curves of box and lid adjusting so perfactly that the cover not only slipped on easily and softly, but fitted so exactly that the box could be lifted by grasping the lid. The same artist was able to apply a silver lining to a box of copper-alloy, the fit being so perfect that the lining clung to every part of the box

Digitized by Google
Original from UNIVERSITY OF IOWA

like paper, and all done simply by a hammer.

The work of Suzuki Gensuke and Hirata Soko also reveals an exceptionally artistic taste and skill. Hirata some time ago made a game-cock in hammered silver with the soft plumage and surface modelling so wonderfully natural that it can only be regarded as representing an art of the most delicate character and exceptional genius. Suzuki Gensuke has succeeded in producing a very artistic creation by a process called *Kiribame* (insertion), the decorative design being chiselled in the round, and then fixed in a field of different metal in which a design of exactly similar outline has been cut out *en bloc*, with the result that the picture has no blank reverse. An instance of the beautiful work from his hand is a box of beaten silver with the backs of a flock of geese seen on the outside of the cover, chiselled in gold, copper alloy and silver, and when the lid is removed, there on the underside the breasts, pinions and underside of the wings, appear. To have cut out the design and the space for its insertion with such microscopic accuracy, fitting it in place and soldering it there so that no trace of the process could be seen, displays a skill that can be better appreciated than well understood. Suzuki has added further to his fame by a process known as *shibuichidoshi*, in which two kinds of silver alloy are beaten together, after which a third is added and the picture completed by putting in rocks, trees, birds, etc. Although Suzuki doubtless received his original suggestions from the metal-work artists of the eighteenth century, he alone has carried it to such an unprecedented point of excellence that its charm appears inimitable. In this work certain parts of the decorative design are seen to float as if within the metal, rather than on the surface, giving a very artistic effect both in depth and atmosphere.

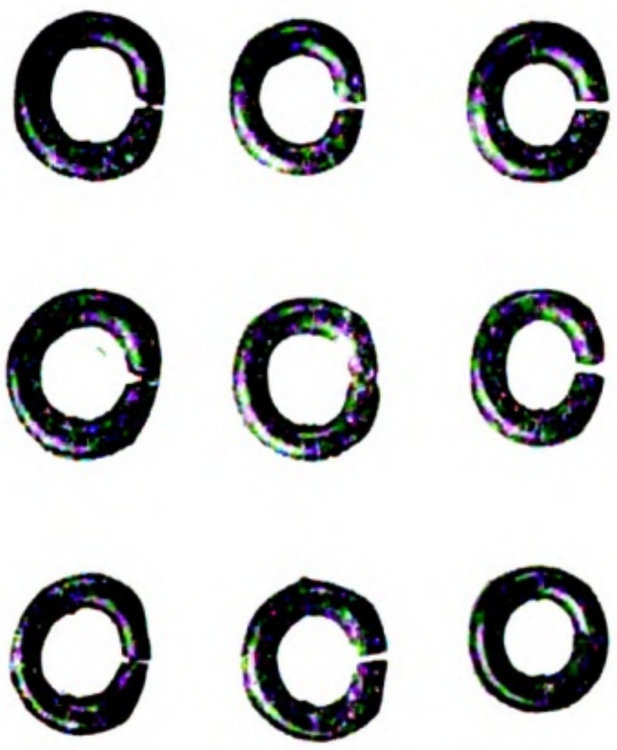
There are many of these art-artizans in Japan, not all so representative of art and genius as those mentioned, but keenly interested in their work, without caring much what the world thinks about them. Living in tiny houses on the less frequented streets, they live modest, unassuming lives, recking not of money or avarice but of the beauty they may create. Affluence comes to them but rarely, yet to resent poverty would be to descend to the level of a tradesman and cease to be an artist. Their belief is that to be great in art they must be lofty and noble in disposition ; and often among them charity is regarded as an indication of the artistic sense. They seem to attach no special importance to their skill, looking upon the products of their art as merely studies preparatory to higher efforts. Their only shame is to do inferior work. The public sees them only through the middleman, who preys upon them ; and therefore the public cannot be said to known them, except by their works.

When shall I meet again
My peerless friend, and grasp his well loved hand,
And speak once more to him as friend to friend ?
I know not when, but still I long and wait.

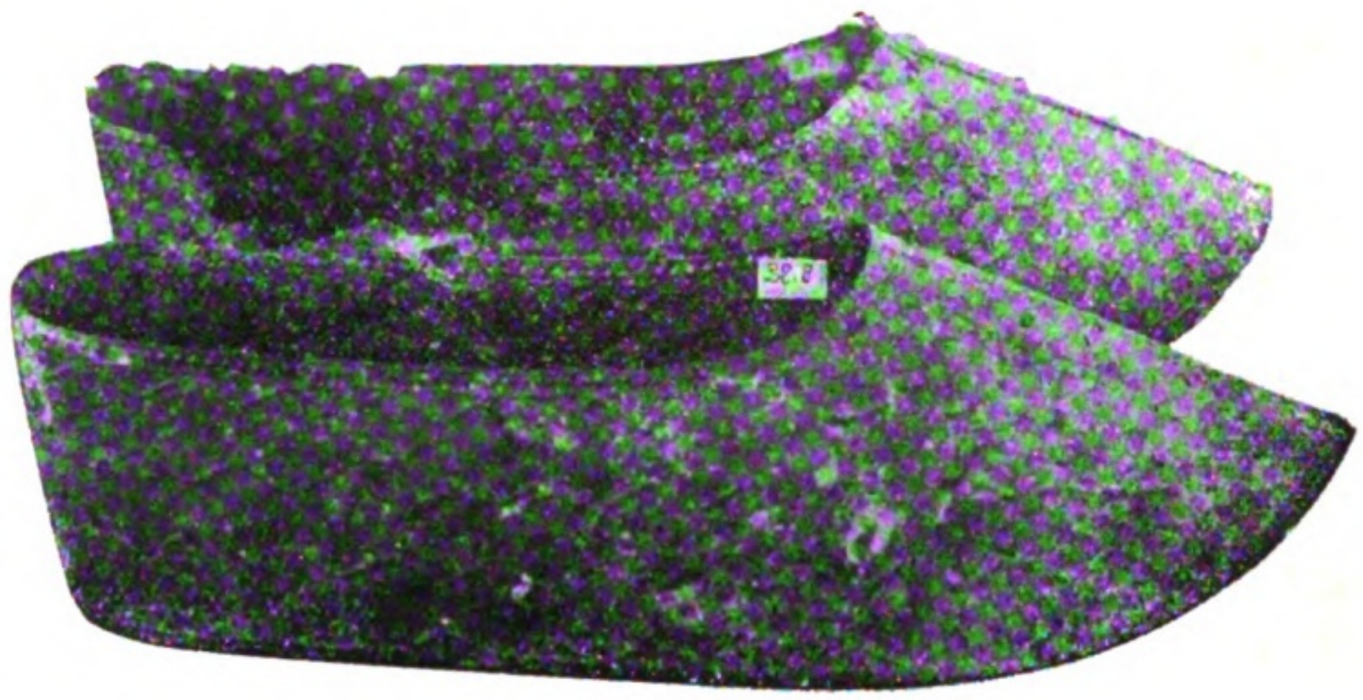
—*Takasaki Masakase*

Translated from Japanese by Arthur Lloyd

Digitized by Google
Original from UNIVERSITY OF IOWA



RINGS OF BEATEN GOLD
FOUND IN DOLMEN.



GILT-COPPER SHOES FOUND IN DOLMEN.

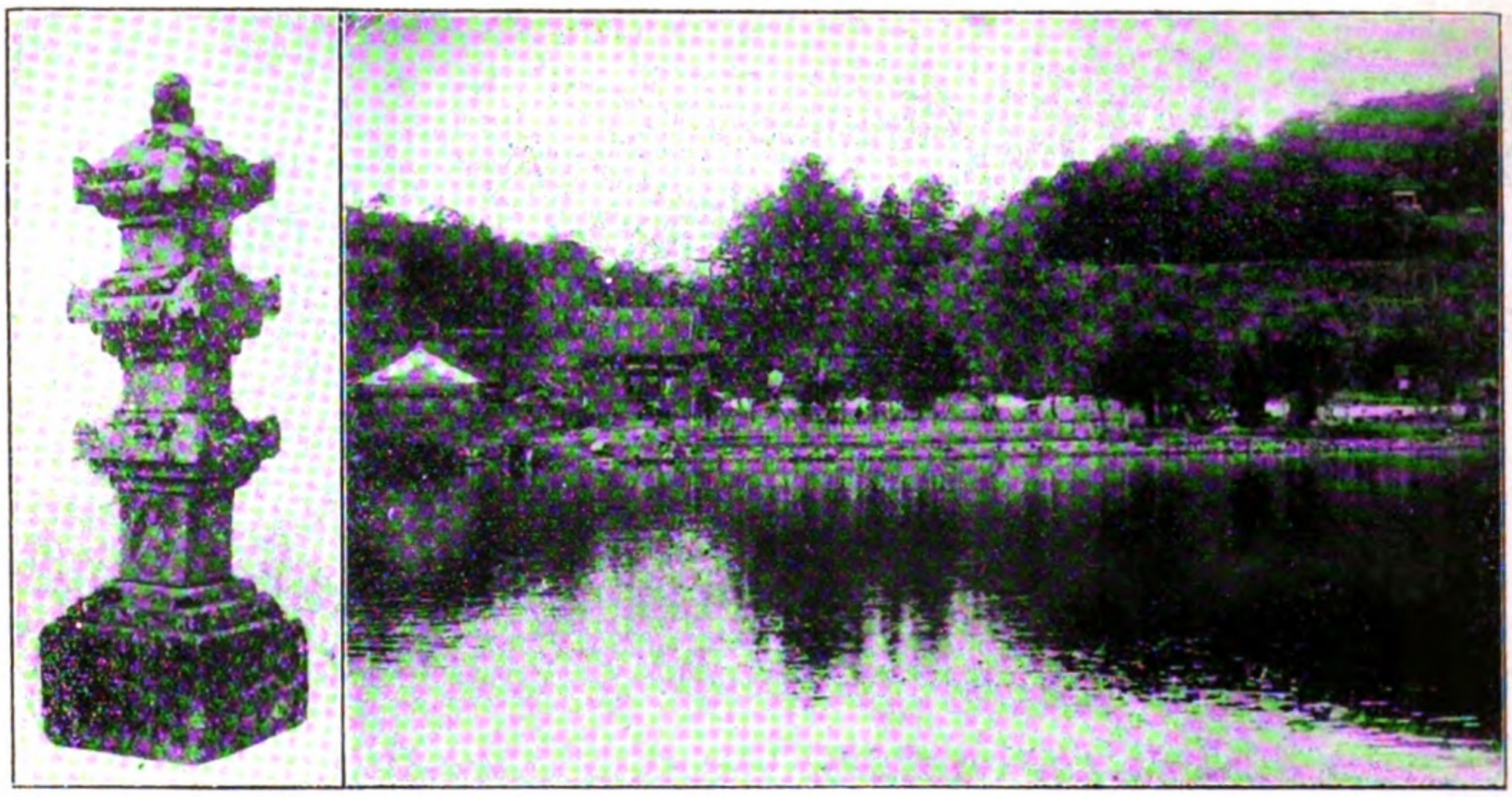
BIRD IN HAMMERED WORK BY YAMADA.

BEATEN SILVER VASE BY YAMADA

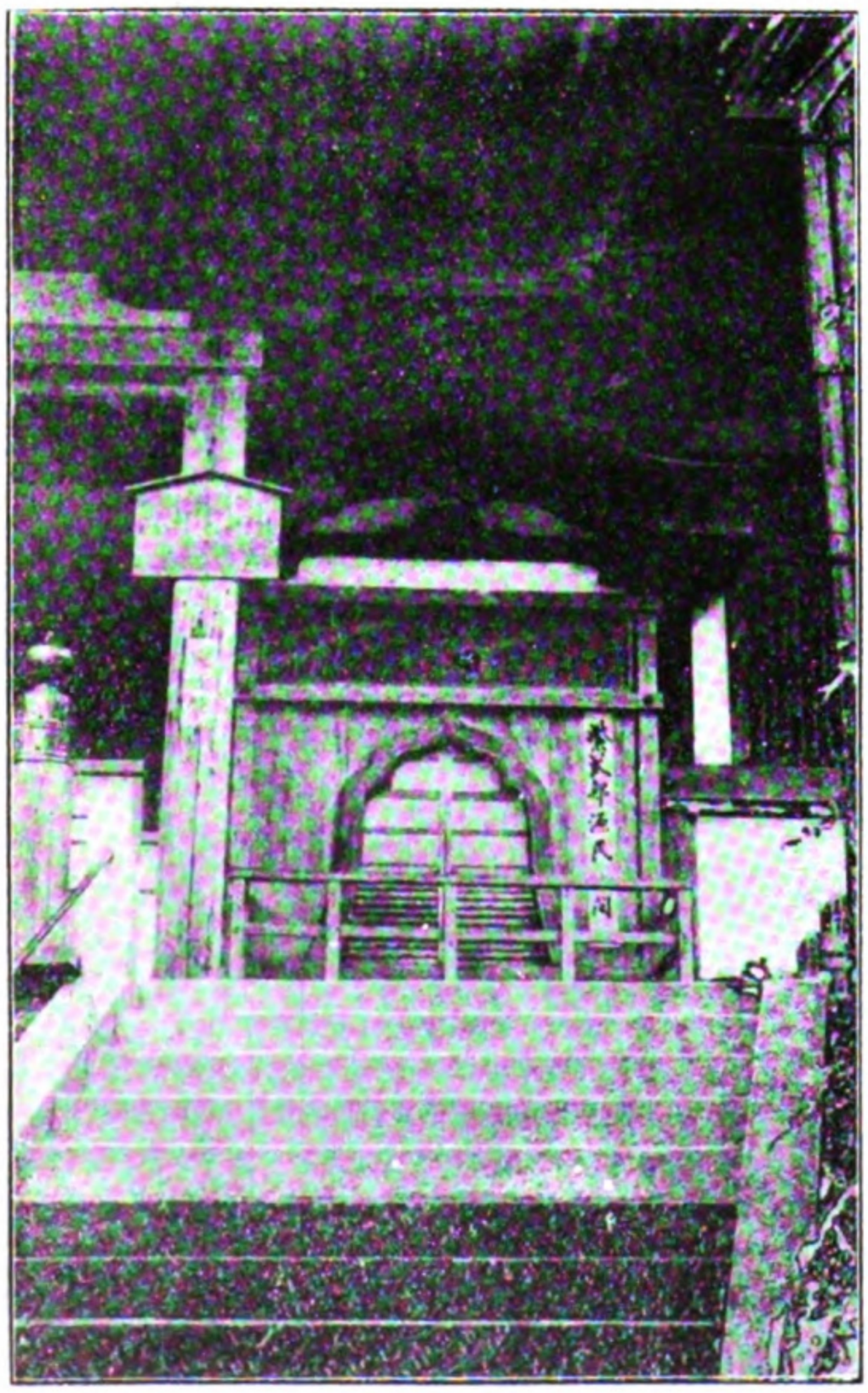
EIGHTEENTH BENTURY BEATEN METAL VASE AND KETTLE IN SILVER.

Digitized by Google

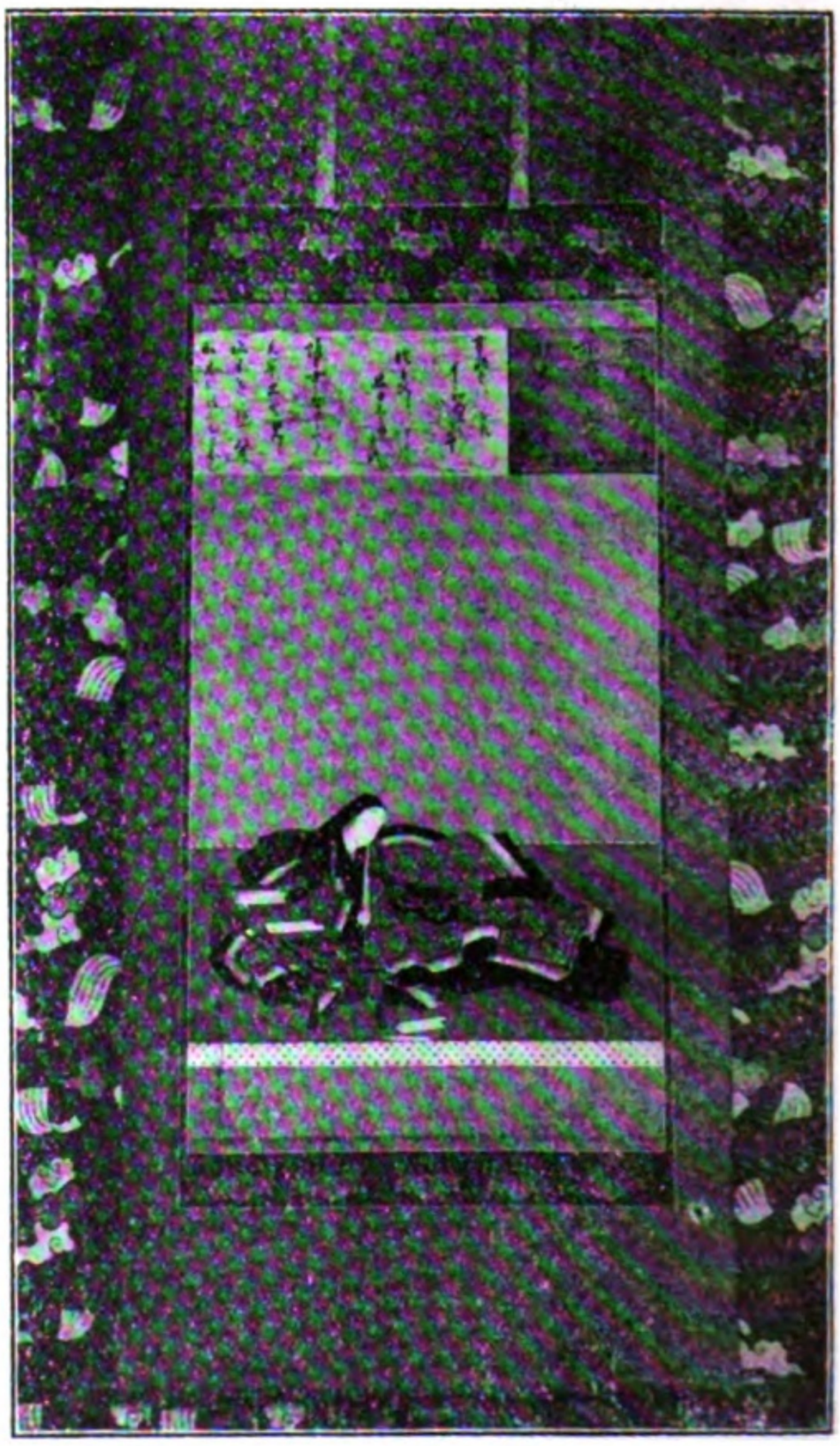
Original from
UNIVERSITY OF IOWA



ISHIYAMA TEMPLE AND TOMB OF MURASAKI SHIKIBU. *Ishiyama Tempel mit Murasaki Shikibus Grab. Le Temple Ishiyama avec le sépulcre de Murasaki Shikibu.*



ROOM WHERE THE GENJI MONOGATARI WAS WRITTEN. *Zimmer wo das Genji Monogatari geschrieben wurde. Chambre dans laquelle le Genji Mouogatari fut écrit.*



PORTRAIT OF MURASAKI SHIKIBU. *Bild des Verfaners des Genji Monogatari. Portrait de Murasaki Shikibu.*

Digitized by Google

Original from UNIVERSITY OF IOWA

THE GENJI MONOGATARI

By DR. J. INGRAM BRYAN

I

SOME have doubted whether Japan has produced any writing that deserves to be called literature, but no one capable of reading the Genji Monogatari can have any doubt that it possesses all the qualities of a classical composition. Though somewhat prolix and redundant, it is nevertheless characterized by a coherency of method, a lucidity of style and a prevailing common sense and good taste without extravagance, that are peculiar to the best literature of all countries. In other words it has about it the universal appeal characteristic of all true art. It aims more at fitly expressing what is felt and known than at startling, horrifying or instructing the reader, and is distinguished more for its artistic qualities than for its matter.

A work of this kind does not spring up all at once out of nothing. The period in which it was produced, about the opening of the eleventh century, must have been a highly refined and intellectual age; representing an extremely advanced civilization. This receives further confirmation from the fact that the art of painting at that time showed a degree of advancement equally great with that of prose and poetry. It was, too, a time of peace; for a certain degree of political stability, progress in art and material civilization are always a necessary condition to the production of a truly great literature. The earlier literature of Japan, like its earlier painting, owed most of its inspiration to China, but by the eleventh century all borrowings had so passed through the alembic of the native genius that it came out transformed into something genuinely Japanese.

In Japan as elsewhere poetry preceded prose. The history of literature indicates that man could sing before he could talk, and feel before he could express himself. The age before the appearance of the Genji Monogatari might be called the golden age of Japanese poetry. There had been no great prose composition, but there had been such outbursts of song as we have seen in the *Manyoshiu* and the *Kokinshiu*, with their thousands of little gems of poetry on moons, flowers, bird songs, the varying aspects and moods of nature, love and disappointment, testifying to the gentle disposition and refined culture of the authors. The only prose compositions of any importance were the *Utsubo Monogatari* and the *Ochikubo Monogatari*, to which no doubt the authoress of the Genji Monogatari was to some extent indebted for suggestion and inspiration.

That the author of the Genji Monogatari was a woman does not surprise those familiar with Japanese history; for the women of the Heian period shared the mental culture of the stronger sex, and a large and important part of the literature of Japan is from their pens. This is in marked contrast to later times when, under the blighting influence of Confucianism, women were thrust into

Digitized by Google
Original from UNIVERSITY OF IOWA

the background and literature became more and more a mere pastime of men. Confined to their houses and forbidden to mention the name of a man, unless he were a near relative, the condition of woman was unfavorable to literary production. If all true literature involves, as Matthew Arnold said, a criticism of life, then the author must mix up with and be familiar with life as it is. This condition was conspicuously fulfilled in the case of Murasaki Shikibu, the authoress of the great work now under review.

Murasaki Shikibu was a lady of noble birth, and held an official position in the Imperial Court. Her pen name was probably assumed after completing her book and entering the service of the Imperial household. Consequently her real name will never be known. It is said that she displayed marked intellectual ability at a very early age, always coming out ahead of her brother in their studies; so that her father often expressed regret that she had not been born a boy. The future authoress became so well versed in Chinese that she often astonished her elders; but as it was thought conceited on the part of a lady to display proficiency in a foreign language, she never made a display of her erudition. Being noted for her beauty, many a noble courtier sued for her hand, and her father at last betrothed her to Fujiwara Nobukata, a noble in the service of the Emperor. Her married bliss was not destined to last however; for her husband died early, and she retired from the world with her two little girls, and devoted herself to literature. It is supposed that during this time of retirement she wrote the book that has made her famous for all time. After six years of mourning she was prevailed upon to accept a position in the Imperial Court. That the place of writing the Genji Monogatari was the Ishiyama temple at Omi, is a mere tradition, as is also the statement that the pens and other writing materials there exhibited were used by her hand.

The Genji Monogatari is a history of the love adventures of a handsome and accomplished prince named Hikaru Genji, or Genji the brilliant, son of a Mikado by an inferior concubine. The book is of enormous length, consisting of 54 parts, each with a special name, somewhat after the manner of Spenser's Faery Queen, though in prose style more resembling Sir Philip Sydney's Arcadia. The style has been censured for its alleged over ornateness; but one has to remember that the language is that of a woman, which in Japanese demands highly honorific verb terminations; and in the courtly dialect she was obliged to use, the language is as gorgeous and elaborate as were the costumes and ceremonies of the readers. The complaint as to paucity of plot arises from a misunderstanding of the object, which was, not to produce something highly wrought and sensational like a novel, but to interest and amuse her readers by a picture of real life, portraying the sentiments and doings of actual men and women. There is no exaggeration in the Genji, no superfine morality and none of the fine writing that abounds in later Japanese literature. What Murasaki Shikibu did for Japanese literature was to introduce a new kind of composition, an epic of real life, winning for herself the right to be called the Richardson of Japan. She especially delighted in delineating types of woman-

Digitized by Google
Original from UNIVERSITY OF IOWA

hood; and her pictures of the various female characters of her time are done with minute and careful knowledge. She loes not deal in broad strokes of the pen, but endeavours to produce a graphic and realistic effect by numerous touches of detail. This often entails long and complicated sentences which are incompatible with any great simplicity of style.

As a realistic portrayal of a long past state of society there is nothing in occidental literature excelling the Genji Monogatari. The more one considers the circumstances of its composition the more marvellous seems the achievement. If we remember that it was written long before Chaucer, Dante and Boccaccio shone on the horizon of European literature, the work appears all the more remarkable. The Genji contains a host of personages, from the Emperor of the time down to the humblest of attendants; and all are sketched with an accuracy true to life. The scene changes from Kyoto to Hiyezan and thence to Suma and various other places in the neighborhood. A whole calendar of ancient court ceremonies might be compiled from it. When we consider how few Chinese words had at that time found their way into the Japanese language, the vocabulary is amazingly rich, and her use of it shows a flexibility no less tasonishing. No wonder that all subsequent authorship in Japan looks back to the Genji Monogatari as the foundation of the national literature, on which its influence has been immense. As one studies the national lyrical drama of Japan one reaches the inevitable inference that its source has been the Genji Monogatari; and the same is true of a great part of the dramatic and other literature of the nation.

If the wonderful realism of the book be regarded as overdone in places, one has to bear in mind the social conditions out of which the work arose and of which it aims to be a true presentation. During the long peace that had ensued, the higher classes had grown idle and corrupt, their only serious occupation having been war, and so they fell into a state of effeminacy and general intellectual as well as moral deterioration. To a large extent it was a society in which passion prevailed over reason and often became law. Men and women intermingled with a familiarity and a tendency to flirtation that brought on the reaction toward suppression of the female sex in later times; and the love escapades depicted in the Genji Monogatari can hardly be regarded as more frequent than was actually the case in the society of the time.

(*To be continued.*)

Digitized by Google

Original from
UNIVERSITY OF IOWA

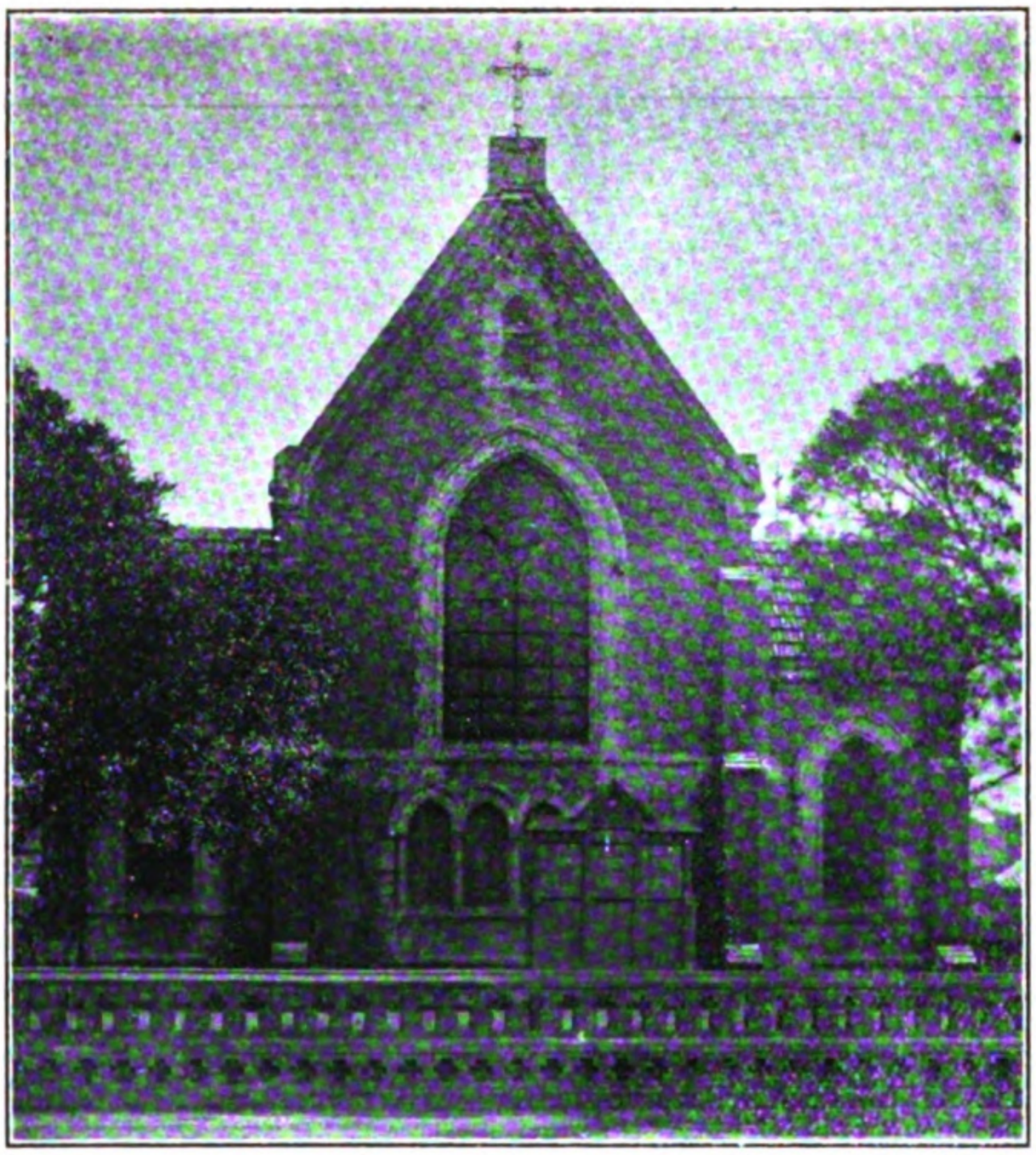
SOME CHRISTIAN CHURCHES IN TOKYO

MOST of us probably have heard of the man who travelled around the world, and on returning home made the statement that he had never once seen a Christian church in a non-Christian country. Possibly the experience of this tourist was not altogether unique; and yet, to say that there are no churches in missionary lands, just because one failed to see them would, of course, be somewhat wide of the truth. Certainly a globe-trotter might quite easily pass through Tokyo, visiting most of the places of tourist interest, without coming across a church building, though such an experience is gradually becoming less possible. Moreover, in Japan scarcity of money among infant congregations and nascent churches discourages expenditure on prominent buildings, while the prevalence of earthquakes renders the erection of spires or towering edifices a danger to be guarded against, so that the church buildings of a Japanese city are naturally not the conspicuous sights that they are in cities abroad. In an occidental town the church usually forms the chief landmark, and often occupies the most prominent position in the city. No one can pass through a British or American city without noticing the numerous church spires towering over the surrounding roofs in all directions. But in a Japanese city most of the ecclesiastical structures do not rise above their environment, though from the illustrations accompanying this sketch, it will be seen that there are exceptions to prove the rule.

As time goes on doubtless the tendency to erect modern church buildings in Japan is becoming more and more pronounced. The Empire has not suffered severely from seismic convulsion for some time now, and people are beginning to forget the menace of high and heavy structures. This is especially evident in commercial and industrial circles where one now sees the old-time office buildings giving way to many storeyed successors whose flimsy construction will mean showers of debris with the first sharp shock of earthquake. Most of the churches emulating height, however, have, on the whole secured fairly solid foundations and massive walls, capable of enduring severe strain and shock. The fact that Japan has now many of her own sons who have been educated abroad as architects, lends impetus to the present tendency to erect buildings after occidental style, a tendency not rendered any the less acute by the wish of the modern city fathers to emulate the appearance of a western city.

So far as ecclesiastical architecture goes, it is not wholly a desire to ape fashion, that is bringing about a change in style. A leading Japanese clergyman of Tokyo in explaining, not long ago, why his countrymen preferred the western style of ecclesiastical building to the Japanese style, remarked that while Japanese architecture, as seen in some of the Buddhist temples, is imposing and reveals a certain simplicity and dignity, not to be seen in the box-like buildings sometimes used for churches abroad, yet even at its greatest it cannot express the aspiring spirit of Christianity, as do buildings in Gothic or Early English style. If this represents to any extent a growing conviction, it is probable that in Japan Christian churches will continue to be built in the traditional architecture after occidental models.

Digitized by Google
Original from UNIVERSITY OF IOWA



HOLY TRINITY CATHEDRAL, TSUKIJI. *Dreifaltikeits Cathedrale Tsukiji. Cathèdrale de la Trinité.*

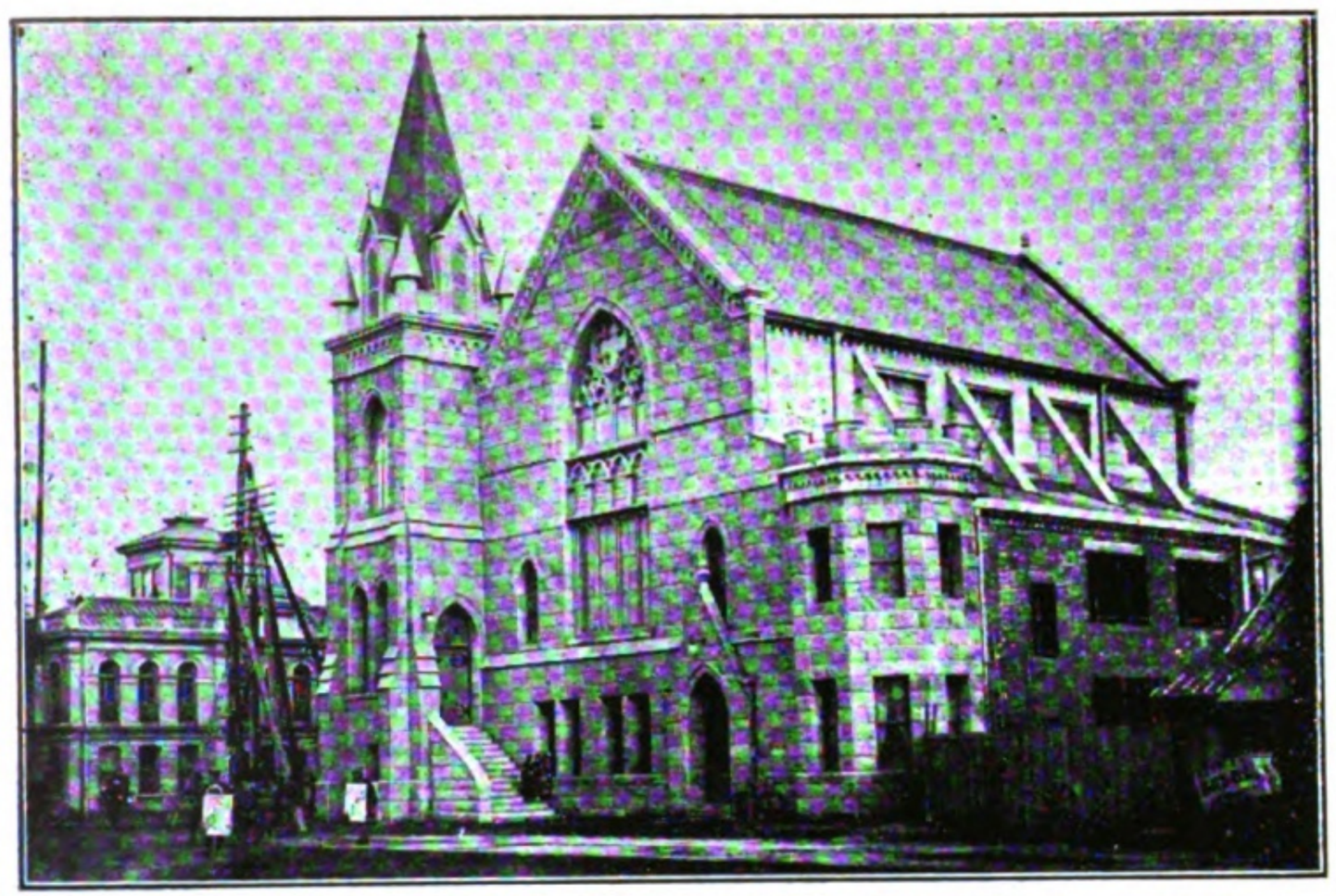
ST. ANDREW'S CHURCH, SHIBA. *St. Andreas Kirche Shiba. Eglise St. André Shiba.*

Digitized by Google

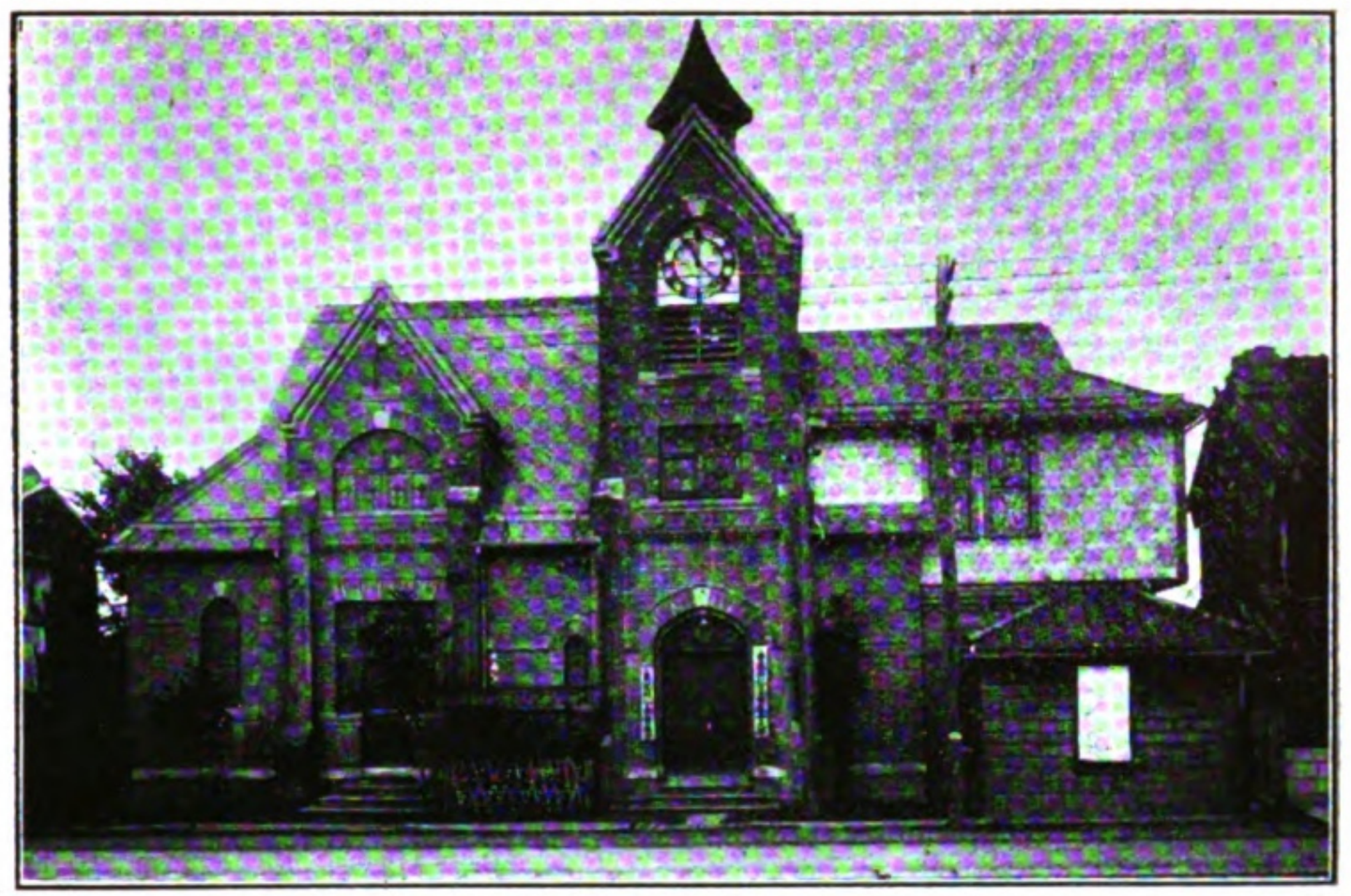
Original from UNIVERSITY OF IOWA

Digitized by Google

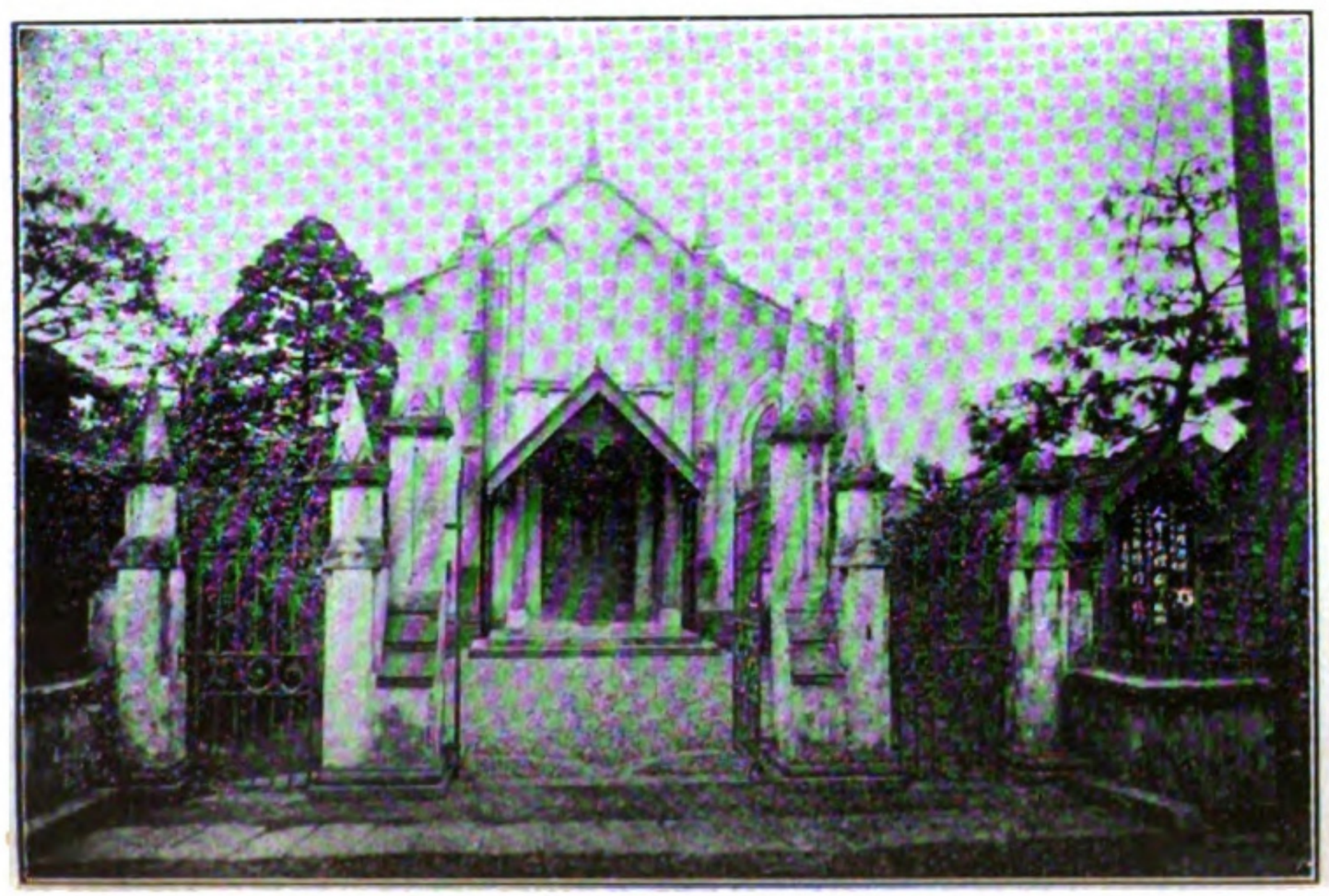
Original from UNIVERSITY OF IOWA



GINZA METHODIST CHURCH. *Methodistenkirche, Ginza. Eglise Methodiste, Ginza.*



KUDAN CHURCH. *Kirche in Kudan. Eglise a Kudan.*



ST. JOSEPH'S CATHEDRAL, TSURIJI. *Cathédrale St. Joseph.*

CENTRAL TABERNACLE, HONGO.

Among the church buildings which combine great modesty of appearance with genuine ecclesiastical style of architecture must be reckoned St. Andrew's, Shiba, of which the Venerable Archdeacon King is priest in charge, and the Right Rev. Cecil Boutflower is bishop. St. Andrew's is under the auspices of the Society for the Propagation of the Gospel, and is therefore an English Church, being attended by members of the British Embassy in Tokyo and most of the British subjects in the capital. Beside St. Andrew's is the Japanese Cathedral where a large native congregation assembles at the regular services. Although St. Andrew's Church has quite a large foreign congregation, it is not the aim of the people to have a foreign chaplain, as the foreign congregations have in Yokohama and Kobe, but to regard the priests of the S. P. G. mission staff as their ministers, and thus look upon the Japanese congregation and the foreign as really one, the division being made only on account of language. It is the constant aim of Archdeacon King to have the Japanese and foreigners regard themselves as not two congregations but one, and this admirable spirit of keeping the Japanese and foreigners in sympathetic touch, is readily accepted by both parties, and the foreigners take a deep interest in the work among the Japanese.

Another church building of some pretensions to ecclesiastical dignity is Trinity Cathedral, Tsukiji, under the direction of the Mission of the Protestant Episcopal Church of the United States, the Bishop being the Right Rev. John McKim, and the Rev. George Wallace, the minister in charge. Trinity Cathedral is a good example of the buildings wholly in foreign style, the plans having been drawn by J. McDonald Gardner Esq., who has done so much for the promotion of modern, artistic architecture in Tokyo. Trinity Cathedral is attended by the staff of the American Embassy in Tokyo, and most of the American citizens in the Japanese capital, with the exception of those associated with missianary work in various denominations. It is the policy of Bishop McKim to make Trinity Cathedral a House of Prayer for all nations, and no one can attend its daily and and weekly services without feeling that it has a strong hold upon the Japanese. On week days most of the congregation is made up of students from St. Paul's School near by, but on Sundays the building is filled with an intelligent and reverent congregation of Japanese representing all classes; and the service is something to leave an ineffacable impression. A tourist visiting Japan some time ago remarked: "My visit to Trinity Cathedral and the impression made on me by seeing that great and reverend congregation of Japanese Christians. has converted me to a belief in Foreign Missions."

One of the most imposing of the Christian churches in the Japanese capital is that of the Holy Orthodox Church of Russia, erected at Surugadai, under the superintendence of Archbishop Nicholai, whose popularity as a man, and whose genius as a missionary, have made him one of the most remarkable and conspicuous figures among the Christian community in Japan. The Archbishop is a great admirer of the Japanese race, and believes Japan has a great future, both as a Christian nation and as a people. A unique feature of the work of the Russian Church in Japan is that with the exception of Archbishop Nicolai and one or two priests, the whole duty of spreading the Gospel is carried out by native Christians. The style of architecture adopted by the Russian Church is as orthodox as the creed for which it stands, and reminds one of many similar structures to be seen in Russia. The vocal music to be heard at the Russian Cathedral in Tokyo is said to equal anything heard in Russia itself, and attracts a large number of people to the regular services.

The Methodist Church, under the supervision of Bishop M. C. Harris, is also represented by many modern church buildings in Tokyo, among the most characteristic of which must be included the new building known as the Ginza Church, which is one of the finest ecclesiastical structures in gothic style

Digitized by Google
Original from UNIVERSITY OF IOWA

that we have in Tokyo. The congregation worshipping in this building has had an interesting history and wields a powerful influence on Japanese Christianity. It was here that Dr. Julius Soper in 1875 baptized Mr. Sen Tsuda and family, one of the most influential Japanese households. The new building is a thoroughly modern structure equipped with all the appointments of a Church in America. There are rooms for meetings, ladies' parlours, Sunday school rooms, pastor's study and all other up-to-date conveniences; while the position of the building in one of the busiest centers of the Japanese capital will add greatly to its advantage as a representative of the Christian religion in Japan. The present pastor, the Rev. T. Ukai is a very able and talented man, and wields much power in the community. Another important Methodist building is that of the Hongo Central Tabernacle, the architecture of which is of a type somewhat beyond the traditional. But in this vast stu'ent center the building stands for a splendid influence on young Japan.

The Roman Catholic Cathedral at Tsukiji is a modest building, but truly representative of Roman tradition, the interior being very artistic and simple yet ample in religious decoration. The Roman Catholic work is under the auspices of French Mission Fathers, and the results are far-reaching and important. The Roman Catholic Christians in Japan are said to out-number those of Protestants by some thousands. Other church buildings are under the Presbyterians, Dr. David Thompson of Tokyo being the senior missionary. The Presbyterians are also doing an excellent and successful work for Christianity in Tokyo, and Dr. Thompson is among the oldest and most highly respected of the foreign community in the capital. It is impossible to find space for mention of all the Churches of Tokyo; and we hope if opportunity offers to deal at another time with the good work represented by the church buildings of the Baptists, Congregationalists, Dutch Reformed, Christians, Friends, Universalists and Unitarians.

The church buildings under review may be taken to represent the slow but steady progress the Christian religion is making among the people of Japan. At present the number of church buildings throughout the Empire is well up in the thousands, and the number of Christians is over 150,000, with a Christian community of about 300,000. The fact that 6 Japanese in every 1,000 are openly in favour of Christianity is something to consider; while the further fact that undoubtedly there are very many silent Christians, indicates the direction of the tide. There is every year a growing number whose principles and practice are closely in line with the teachings of the Christian Church, though they have no open connection with the Christian religion. These are represented by one of the leading men of Japan who said: "I am not a Christian but I try to live as one." Missionary work in the modern sense of the word may be said to have begun in Japan only a little over forty-five years ago, and those capable of close observation are convinced that the spiritual preparation of the nation for Christianity is ripening year by year. In speaking of the methods that should be adopted by the Christian churches in Japan, Dr. Nitobe, the author of *Bushido, the Soul of Japan*, says: "Missionary methods for Japan must be quite different from those pursued amongst peoples and tribes who have not yet attained a national aggregation. Paul's missionary verstility and tact in becoming a Jew to the Hebrews, a Greek to the Hellenese, his adaptability to the varying conditions and circumstances of his surroundings, is the only successful method of converting a new people. 'The fields are white unto the harvest', but some fields are best reaped by a steam harvester, others by a sythe, still others by a sickle .....The wise agriculturist studies his field, his tools and even the weather and the market. The implement and the field must complement each other....."

Digitized by Google
Original from UNIVERSITY OF IOWA

THE JAPANESE THEATRE

By ARIEL

UNDOUBTED witness to the solidarity of mankind is seen in the fact that so often the origin of an art or custom is found to be the same among various and often otherwise divergent races; and nowhere is this more true than in reference to the origin of drama and the theatre. The Japanese theatre began with the performance of ancient folk songs and dances, the *kabuki* that go back beyond the dawn of history, and which probably had a religious origin, just as in ancient Greece. Nations have always been able to write poetry before they could write prose, to sing before they could talk, and to dance before they could act in a histrionic sense. And this dancing that gave rise to the theatre, was a folk-dance and therefore different from dancing as a social amusement, a distinction that led to the ballet in Europe as it did the *geisha* dance in Japan. The germ of the theatrical dance, however, was sacred, an attempt to give expression to an undying passion, a bit of eternal reality, which is the source of all true dramatic inspiration. Just at what period the *kabuki* separated from the *kagura*, or sacred dance of mythological origin, no one knows; but the existence of the *No*, or lyrical drama, shows a brave attempt to preserve the dignity of the art, an attempt that just fell short of the operetta, though the lyrical drama, as compared with the dance in which it has its origin, may be called a kind of operetta.

The Japanese theatre is said to have had its origin where so many other good things have cóme from, in the land of Idzumo, and a lady is accorded the honour of first giving expression to the art. The lady Kuni early left Idzumo and came to Kyoto where she set up a stage near Shijo by the sea. Remarkable to relate, most of the *dramatis personae* of this period appear to have been females, dressed in male attire for stage purposes. Kuni of Idzumo and her troupe eventually came up to Edo, hoping for greater patronage, and set up a playhouse in 1603, just about the time that the English stage had begun to attain achievement. The place was Kubocho, Shiba; and O-kuni San became as far famed for her beauty as for her art. The popularity of the new form of entertainment quickly gave rise to competitors; and in 1624, one Nakamura Kinzaburo obtained license from the *Bakufu* to build a theatre in Edo. This building was not unlike the modern building, except that it had a great tower in front, a sort of portico; and most of the performers were of the male sex. The actors wore their hair with the *chazen* on top, a style in shape something like the instrument used for stirring tea in the tea ceremony; while the female characters were represented by men wearing a towel over their topknots.

The histrionic art of these early performers was probably not much above the puppet shows (*ayatsuri*) which had great vogue in Osaka for some years previously. Indeed it is the opinion of some that the puppet show was the real precursor of the modern

Digitized by Google
Original from UNIVERSITY OF IOWA

Japanese stage. These puppets moved on wires and acted their parts to the accompaniment of what was called music, but together with a song, called the *joruri*, which explained the meaning of the action, and expressed the mind of the actors. There was such a craze for this sort of entertainment in Osaka that finally in 1685 a great hall was erected at *Dotonbori* and was called the Onishi. Now these puppet show theatres had a very important influence on the Japanese theatre as we know it. The Japanese actor, even to-day, has a style of self-revelation not to be seen in any other country under the sun. All foreigners, when seeing a Japanese play for the first time, are chiefly struck by the remarkable singularity of the movements of the actor, which in the eyes of foreigners appear to be stilted, stiff and unnatural if not grotesque. This is all explained by the fact that the first Japanese actors simply tried to imitate the amusing antics of the puppets of the Osaka stage, that sort of thing being supposedly more amusing to the audience than natural acting. Just as the action of the puppet was limited and the air so accidentally assumed often bombastic and extremely peculiar, so is the acting on the Japanese stage to-day. At first it was pure simulation of the puppet show; but now it is the convention of Japanese theatrical art.

Consistently with this explanation we find too that in all the old plays, the every act of the actor was followed immediately by the *joruri* and music explaining the movement as well as the mind of the actor or character represented, something after the manner of a monologue. The main purpose of the *joruri* in the Japanese theatre is to reveal the inmost motives of the character in the action portrayed. And the musical accompaniment is known as the *choko*, just as in the days of the puppet show.

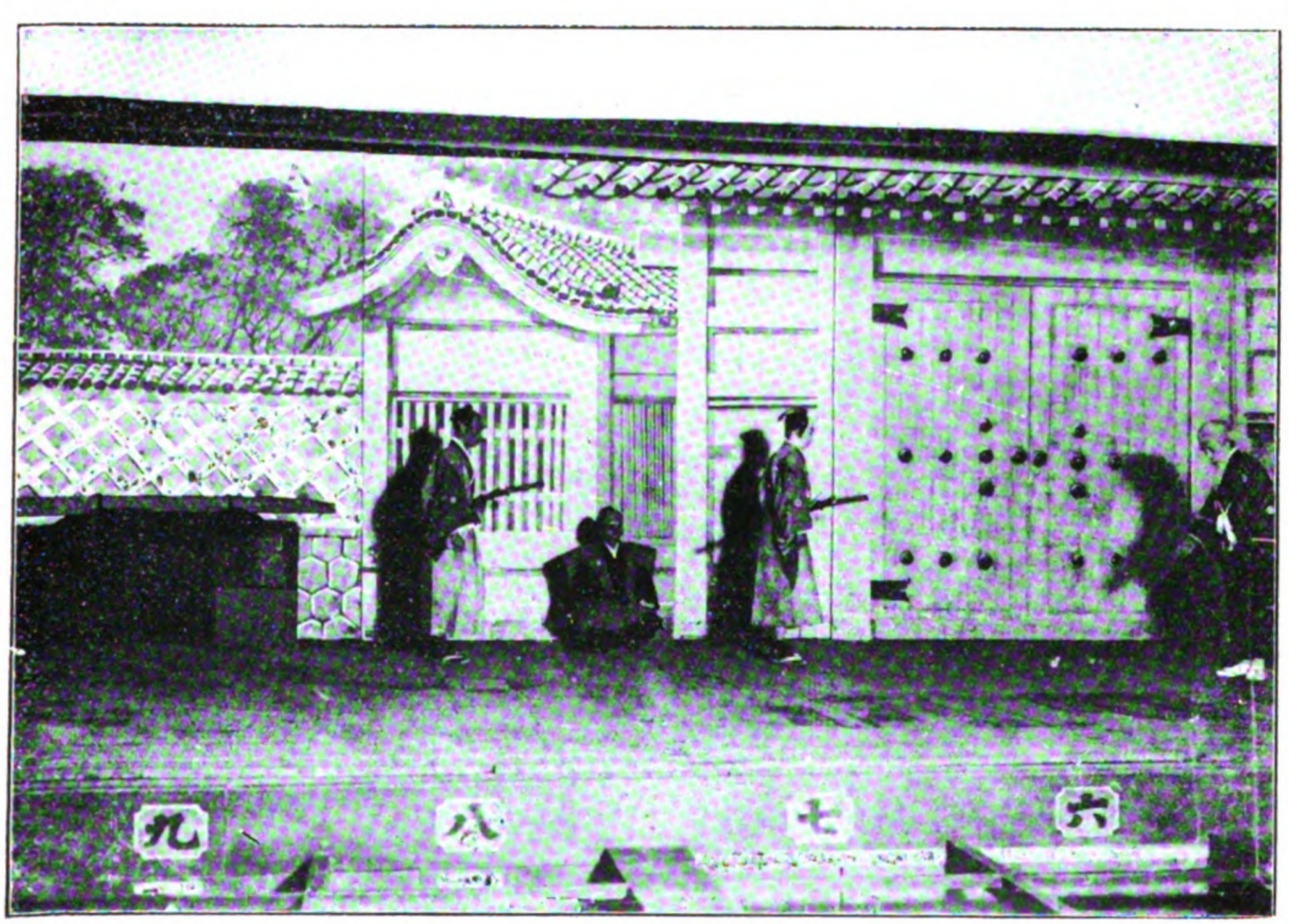
Edo, now Tokyo, has always remained the true center and inspiration of histrionic art in Japan. Usually the theatres were found in various parts of the city, though in the Tokugawa days those of a more questionable character were confined to certain districts, as Asakusa, for example.

The interior of a Japanese theatre has some unique features, as compared with those in foreign countries, the most conspicuous among which is the *hanamichi*, or flowery path, consisting of two narrow platforms sloping down from the stage through the heart of the audience to the back of the pit. These flower-walks obtained their name probably from the old custom of flinging flowers, fans, or embroidered purses at the feet of the favourite actor as he made entry or exit from the scene; for, as the actors appear from behind the audience, they always pass along the *hanamichi*. The one on the left side of the audience, being broader than the other, is regarded as the *hanamichi* proper. These passageways are also used as roads or paths when the stage is representing an outdoor scene; and when the scene is laid indoors, the *hanamichi* serve as corridors to the house.

The Japanese conception of a stage is quite different in some respects from what prevails abroad. In the European theatre the stage frames the scene enacted, making it appear cut off from the audience, representing another life if not another people. A scene on the western stage is like a picture framed

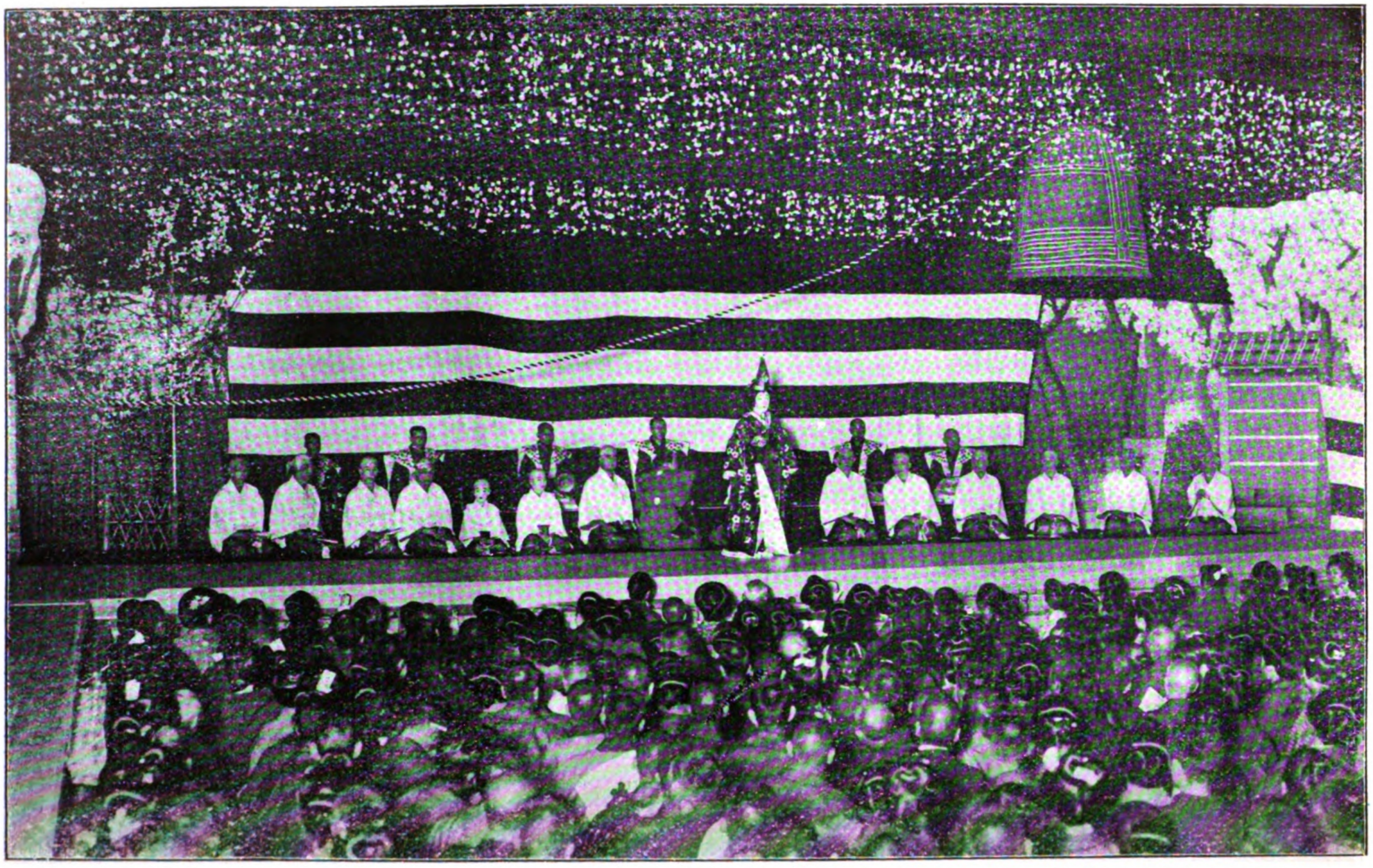
Digitized by Google
Original from UNIVERSITY OF IOWA

KABUKIZA THEATRE. *Das Kabukiza Theater. La Théatre Kabukiza.*



SCENE SHOWING DAIMYO GATE. *Buehne, eines Japanischen theaters, ein Daimyo Tor darstellend. Scène d'un théatre Japonais représentant la porte d'un daimyo.*

Digitized by Google
Original from UNIVERSITY OF IOWA



STAGE, SHOWING HANAMICHI *Buehne, hanamichi darstellend.* *Scène représentant le hanamichi*

Digitized by Google
Original from UNIVERSITY OF IOWA

and hung up for admiration, albeit a living picture. There is an evident and definite attempt to excite illusion. But on the Japanese stage the actors are of the people before whom they act. They freely move about among the audience with apparently no effort to seem other than as they are. The scene is among the people who listen and see; and is a part of human life. On the whole, however, the tendency of the modern stage is more and more toward attempt at illusion. The latest and finest theatre in Tokyo, the Empire Theatre, has dispensed altogether with the *hanamichi*, and it is probable that in future the new buildings will follow this model. Yet in the average Japanese audience a theatre without the flower-path would not seem a real theatre, and possibly a reaction will set in against its permanent removal.

Like the ancient Greek theatres, the Japanese, too, have the star-trap (*seri-dashi*) (ὑπυσπηνιον) a hollow chamber under the (θεατρον) place for seeing, with a trap-door through which the actor can disappear suddenly at will. More interesting still is the *seri-age* by which the actor appears upon the stage, popping up from beneath after the manner of an apparition and lending a very exciting interest to the scene. This feature of the Japanese stage has been criticised; but no one who has seen the sudden appearance of these gorgeously attired characters on the Japanese stage, could wish them done away. A further peculiarity of the Japanese theatre is what is known as the *mawari-butai* or revolving stage, which has obtained in almost all buildings since 1658. This enables a scene to be in preparation while another is going on, and then to be brought suddenly into view without dropping the curtain, or changing the light. The impression is somewhat like that of a dissolving view and rather pleasing. Most of the scenery is made of painted cardboard, though cloth hangings are coming more and more into vogue, owing to occidental influence.

When the time arrives for the play to begin, one hears the *hyoshigi* or wood-clapper, beating two flat pieces of wood sharply together. The first clapping is to warn the actors out of the green-room and the second for them to commence. The clappers also give notice when to expect a change of scene, and are further used to accompany exciting moments of the action all the way through, keeping time to the movement of the actors as in the old puppet shows. Some foreigners have expressed objection to the *hyoshigi*, but they are not more unpleasant to the ear than the rattle of bones in an occidental orchestra; and the Japanese are so accustomed to their clatter that possibly now they would not enjoy a play in the absence of the clappers. Moreover, they are mild compared with the drums and gongs that keep up an incessant noise in a Chinese theatre.

Speaking generally the scenic accessories of the Japanese stage are of the simplest sort, and in no way are they much beyond the unimaginative scenery of Shakespeare's time. In fact such plays as the *No*, or Lyrical drama, can only be compared to the *Mysteries* and *Moralities* of pre-Shakesperian times. Yet one is forced to admit that so far as art goes, mediaeval Japan reached a higher level than mediaeval England, with the exception of architecture. On the other hand, while the

Digitized by Google
Original from UNIVERSITY OF IOWA

English mediaeval plays are somewhat rough and vulgar, displaying little of the beauty and refinement of the Japanese Lyrical drama, they are nevertheless more infused with wholehearted humanity and natural action. It is true that what the Japanese play lacks in dramatic quality is to some extent compensated for in the *No* by beauties of another kind; graceful or majestic motion, grave pathetic gesture, sober or dazzling drapery.

Turning to the audience we find the Japanese theatre divided into various parts, just as in western countries, though with many features peculiarly native to Japan. The pit is known as the ***hira-doma*** behind which is the ***takadoma*** or parquet; then the ***sajiki*** or gallery, and the ***oikomi*** or upper gallery, the best seats being in the parquet and dress circle, as in theatres abroad. The floor of the house is covered with lidless boxes with matting on the floors, each box holding four persons and costing about four ***yen*** a day, while the seats in the parquet cost about five ***yen*** and those in the dress circle about six ***yen***. The cheapest seat up among the gods is about 25 ***sen***. Some of the larger structures can accomodate about four thousand persons.

When it is realized that a Japanese theatre opens about one o'clock in the afternoon and goes on till ten at night, the arrangement and proper alternation of subjects become important in the day's programme. This has been laid down from ancient times, the ***ichibamme*** or part first, usually being a classical play in five acts, which is followed by an interlude in two acts, known as the ***nakamaku***; and then comes the ***nibamme***, or part two, consisting of some famous social drama in five acts, followed by a postlude in one act, called the ***ogiri*** or conclusion. The actual time of acting is about six and a half hours, with about two and a half hours given to intermissions, the total time spent in the theatre being about nine hours for the day. Of course the audience has to have lunch, and this may be ordered brought to the box, or one may go out to it, as preferred. At the new Empire theatre there is a dining room provided for those who wish to dine on a more elaborate scale.

The contempt in which theatres and theatre-goers were held by high class Japanese in pre-Restoration days has now almost wholly disappeared, and all classes of the people are taking to attending plays. The first break in the old wall of prejudice against the theatre began when Morita Kanya, proprietor of the Shintomi-cho theatre, hit upon the plan of inviting famous foreigners to see Japanese plays; and many foreigners were so pleased with this attention and so enjoyed the entertainment that they became frequenters of the theatre, and finally presented the house with a magnificent curtain in acknowledgement of the courtesy extended them. Among these was the famous Sir Harry Parkes, British Minister in Tokyo, the American, French, Russian and Austrian Ministers, with the staffs of the legations they represented; and this so attracted the attention of the higher classes, that they in time began to be seen at theatres themselves, or in company with foreigners who wanted to see Japanese drama. When his Highness the grandson of the German Emperor visited Japan, he went to the *Shintomiza*; and the noted American, General Grant, also honoured the same theatre by his presence. The climax came in 1886 when Napoleon III of France visited Japan and went to see a performance of Japanese classical drama at the Shintomi-cho theatre. After this the higher classes among the Japanese appear to have lost their old time objection to theatres; and in 1887 when His Majesty the Emperor paid a visit to Marquis Inouye, Minister of Foreign Affairs, Danjuro and other famous actors were invited to display their art in the Imperial presence. Having attained the Imperial favour the actors of Japan were at once placed on a level with other respectable citizens, and the theatre became a proper place of resort for people of importance.

Digitized by Google
Original from UNIVERSITY OF IOWA

PANAMA-PACIFIC INTERNATIONAL EXPOSITION

By F. S. BROWN

SAN Francisco, in 1915, proposes to hold the biggest and best Exposition in the history of nations, celebrating the completion of the Panama-Canal. That project, uniting the Atlantic and the Pacific, means the opening of Pacific commerce—means the cutting of a water thoroughfare for ocean carriers to make swift runs from London, Liverpool and New York to Yokohama, Hong Kong and Manila—it means making the Pacific the twentieth-century ocean, and is bound to be a wonderful factor in the awakening of China and the Orient.

"The Exposition is in San Francisco because she knows how", said President Taft, "and as this will be the first International Exposition ever held west of the Rocky Mountains, the citizens of the City by the Golden Gate assumed their responsibility with a determination to make good in the full degree, and are looking forward to the world's favorable verdict in 1915.

"This western shore of our country is destined to be an even greater factor in the development of commerce, trade and intercourse between the nations of the east and west.

"The exposition will be unusual in that it will celebrate a vital living issue as contrasted with the purpose of commemorating some event of long ago, however commendable the purpose or important the event in American history."

As Charles C. Moore, President of the Panama-Pacific International Exposition put it; "We propose our exposition to have in mind the sentimental purpose and not overdo it; to have constantly with us the commercial advantages of our sister States and foreign countries, and not underdo it, realizing that such declaration of principle calls for high order of patriotism, enthusiasm, energy, patience, constant effort—determination to be fair and liberal minded."

The site selected by the Directors of the Exposition is incomparable. The selected ground begins with Telegraph Hill heights above the Bay of San Francisco. On this hill it is proposed to install the largest wireless telegraph station in the world.

Harbor View fronts completely on water between the Golden Gate and the Bay of San Francisco. It is proposed to utilize approximately 300 acres for buildings, concessions, and other features that will constitute the night life of the Exposition.

Presidio or Military Reservation immediately adjoins Harbor View, with large parade grounds, etc., and extends to and beyond the Golden Gate on Ocean frontage.

Lincoln Park adjoins the Presidio and is a commanding height overlooking the ocean and city of San Francisco. It is planned to have a giant commemorative statue which will command the entrance to the harbor. This will be surrounded by cafes and gardens.

Golden Gate Park portion of site lies, with acquired lands, along the Pacific Ocean, and completes continuous water frontage of many miles. It is tentatively planned to erect in Golden Gate Park permanent structures, such as the Museum, Art Gallery, and also Japanese gardens, fountains and statuary. It is proposed to make the stadium the finest in the world and to build a Coliseum around it.

In its report the Site Committee recommended:

"That of the intervening space between Lincoln Park and Golden Gate Park, one block in width, be purchased for connecting by boulevard the two parks permanently, and as much of the

Digitized by Google
Original from UNIVERSITY OF IOWA

adjoining land be used as may be necessary for agricultural and such other exhibits as may be recommended; that adjoining Golden Gate Park a feature be made of such exhibits as electrical, City, County and National buildings, and especially of the Oriental exhibits, and that in the Park the suggestion of a reproduction of the Panama Canal, by connecting the Chain of Lakes be featured."

Boulevard and Intermural Railway will connect all portions of site and run through them. Boulevard will supply the most picturesque drive in the world.

The Ferry at the foot of Market Street is to be made the entrance to the Exposition City. There will be a grand court, and, possibly, viaducts to conduct passengers from either side of Market Street. Market Street is to be improved and beautified with electric light features; also Van Ness Avenue. An Auditorium or Convention Hall is designed for the Civic Section in the vicinity of Van Ness Avenue and Market Street.

The idea of holding an International Exposition to celebrate the completion of the Panama Canal originated with R. B. Hale, a well known merchant of San Francisco, who is one of the Vice-Presidents of the Exposition Company. It was on January 12th, 1904 that Mr. Hale penned a letter to the Directors of the Merchants' Association of San Francisco.

Mr. Hale in his letter, set the date for the proposed celebration of the opening of the Panama Canal at 1913, as it was believed at that time that the canal would be fully completed by the year named.

The letter was received with great interest by the Board of Directors and the project of holding an exposition was promptly endorsed and an invitation was extended to other commercial bodies of the city to take action on the proposition.

In January, 1906, after a number of interviews with representative business men of San Francisco and with the officers of commercial organizations, Congressman Julius Kahn introduced in the House of Representatives, tentatively, a bill for an exposition at San Francisco in 1913.

In interviews he specially stated that it was the desire of San Fransisco to give notice to the world thus early that she would hold an international exposition at the time of the completion of the Panama Canal, and also to celebrate the four hundredth anniversary of the discovery of the Pacific Ocean by Balboa.

Three months later came that terrible disaster that overwhelmed the business and financial sections of San Francisco. For the time being the plan of holding an exposition was dropped. The rebuilding of the city was started and for three years its citizens worked incessantly to accomplish that result.

Finally, toward the beginning of October 1909, it felt that it had earned a holiday, and decided to hold a local celebration, which was called the Portola Festival, in honor of the discoverer of San Francisco Bay, it being the one hundred and fortieth anniversary of the discovery of that superb body of water.

It was an overwhelming success. Four hundred and eighty thousand visitors came, not alone from the vicinity of San Francisco, but from the Pacific Coast States, from the Middle Western States, and even from New York, and New Yorkers, in interviews published in the San Francisco newspapers, stated that the pageants and the decorations and the wonderful electrical effects were far superior to the Hudson-Fulton Festival that had just been held in New York.

Then the citizens immediately took up the work again of launching the Panama-Pacific International Exposition. At the beginning of the short session of Congress, Kahn introduced the bill which called for the appropriation of $5,000,000. It was in the usual form of exposition bills. It directed that the exposition be inaugurated by the Government of the United States, and provided for a Government commission. Subsequently there was a great mass meeting in San Francisco and they raised among themselves at that mass meeting, within two hours $4,089,000, and it became evident to the projecters of the meeting

Digitized by Google
Original from UNIVERSITY OF IOWA

that it would be easy to raise $7,500,000 by private subscriptions.

They did not know what they could do in a financial way until they tried. They found that the people of California were so enthusiastically in earnest that they were willing to go into their pockets and subscribe more liberally than any other community in the entire United States had ever subscribed for exposition purposes.

San Francisco is the largest American port on the Pacific Ocean. No other city in the United States is so well situated, so fittingly located, to celebrate the completion of Panama Canal.

In its superb harbor the fleets of all nations may manoeuver; the merchant ships of the world can carry exhibits direct from home ports, and at the great Exposition the people of the world may learn civilization's newest lessons and enjoy themselves in climatic comfort.

Since the fire of 1906 San Francisco has spent more than $300,000,000 in reconstruction, It is to-day the last word, architecturally, among the nation's great cities, with block after block of business buildings, hotels, apartment houses, and private residences, all new, substa.tial and artistic, with every modern equipment.

A scenic boulevard on so elaborate a scale that it may ultimately pass under government jurisdiction, and be maintained as a national asset like the Yosemite and Yellowstone National Parks, is a part of a plan to beautify San Francisco so that city will present an exposition effect when the Panama-Pacific International Exposition opens in 1915. The boulevard is the most important single feature of an architectural plan in which millions of dollars will be expended in creating an exposition city, so that the moment a visitor reaches San Francisco he will actually be in the Exposition itself.

The superb scenic boulevard will be the most remarkable feature of the exposition city. It will encircle San Francisco on two sides, bordering San Francisco harbor, and parallelling the Pacific Ocean, thus connecting the principal parts of the Exposition. The boulevard was first proposed for San Francisco in 1904 by D. H. Burnham, directing architect of the Columbian Exposition at Chicago. It was part of a general plan to take fullest advantage of San Francisco's hills and harbor and also to improve the business sections. The latter plan was to be effected through the establishment of a civic center in the heart of the city from which the principal streets should radiate, and the former through the adornment of conspicuous landmarks like Telegraph Hill and Twin Peaks, and the improvement of the parks and the waterfront.

Through San Francisco, the city of the Exposition, a new avenue will lead from one center of the Exposition to another. In no exposition which the world has seen has there been such an avenue. The boulevard will run beside one of the great harbors of the world, and beside the world's greatest ocean as well. It will connect great military posts and beautiful municipal parks; it will pass by elegant homes, by busy shipping, under palms and pines, near great engines of war guarding the approach to a nation, through the forests of the Presidio, the nation's most beautiful and perhaps most important military post until at last, having encircled the city, in its course of eight miles, will come to an end in Golden Gate Park.

Concretely, the boulevard will run eastward from the Ferry Building at the foot of Market Street, and the principal entrance to San Francisco along the edge of San Francisco Bay, past Telegraph Hill, across the Harbor View site of the Exposition, and through the Presidio, to Lincoln Park which towers above the Golden Gate. Then it will turn south and parallel the Pacific Ocean to Golden Gate Park. Every step on the boulevard will reveal a changing vista of hills, sea, islands, and of San Francisco itself. Telegraph Hill, two hundred and eighty-seven feet high and commanding a surpassing view of the harbor, will be terraced, and surmounted by the tallest wireless tower that can be constructed. This tower will signal ships passing through the Panama Canal.

Digitized by Google
Original from UNIVERSITY OF IOWA

Harbor View, the marine site for the Exposition, will be traversed by the boulevard. The Harbor View site lies in a crescent on San Francisco bay, almost midway between the Ferry Building and the Golden Gate. It commands a magnificent view of the harbor and the islands and lies as the floor of an amphitheatre a little above sea level with its encircling walls, the forest clad hills of the Presidio, and the hilly sweep of the city. At nightfall at Harbor View one may see the sun sink beneath the horison of the mile and one-quarter wide straits that, guarded by rugged promotories, is called the Golden Gate.

From the Ferry Building to Harbor View the distance along the boulevard is about two miles and every stop will disclose a fascinating view of the shipping.

After crossing the Harbor View site the boulevard will pass through the United States military reservation at the Presidio, a superb natural park, where stop the soldier boys who come from and go to the Philippines, to Lincoln Park, the supreme observation point of the Exposition. In the Presidio the boulevard will merge with the government road, which will be wisely built, to conform with it for the sake of a useful military road between posts: it will sweep along the bay to Fort Point, past the batteries that face the Pacific, along cliff and beach again where sometimes a false step now may mean a terrific plunge into the ocean.

From Lincoln Park the boulevard will sweep south to the west end of Golden Gate Park where five hundred and forty acres have been reserved for the use of the Exposition Directors. Golden Gate Park is four blocks wide and it rises gradually from the Pacific Ocean extending lengthwise into San Francisco.

In passing through Harbor View the boulevard will give the traveler an opportunity to view the aquarium, the magnificent yacht harbor, an aquatic park, the "midway," the pageant of warships in San Francisco bay and the great buildings for the heavier exhibits.

At Lincoln Park, a rugged eminence, with contours of from two hundred to three hundred feet above sea level and at the point where the Golden Gate widens into the Pacific Ocean, it is planned to erect a giant commemorative statue commanding the entrance to San Francisco Bay and a great storied cafe of glass sides and many picturesque gardens.

While the marine boulevard will not be a part of the Exposition, in the sense that prior expositions have been defined, it will really be a feature in that it will prove inseparable from any description of the Exposition City. Years after the Panama-Pacific International Exposition shall have closed its gates, the great boulevard will have become noted as one of the world's famed drives. Its attractiveness will have rendered its completion a long to be remembered event.

Only an event like the coming celebration would give to San Francisco a drive like the Michael Angelo at Florence, one of the great assets of Italy. Yet the boulevard is not alone our property; it will be an asset of the nation. Like the Yosemite and Yellowstone National Parks it will be preserved as for the benefit of those who travel far to see America's wonderland.

The new city, completely rebuilt, will itself be an attractive exhibit. The Exposition will be distinctly characteristic. Here will not only be exhibits of European countries, but all nations that border the Pacific—the islands of the sea and the awakening Orient—will be able to make displays here that have never before been assembled. The Philippines, Hawaii, Alaska, Samoa, will be main features, and a thousand problems of the West—forestry, irrigation, horticulture, mining—will be thoroughly exploited.

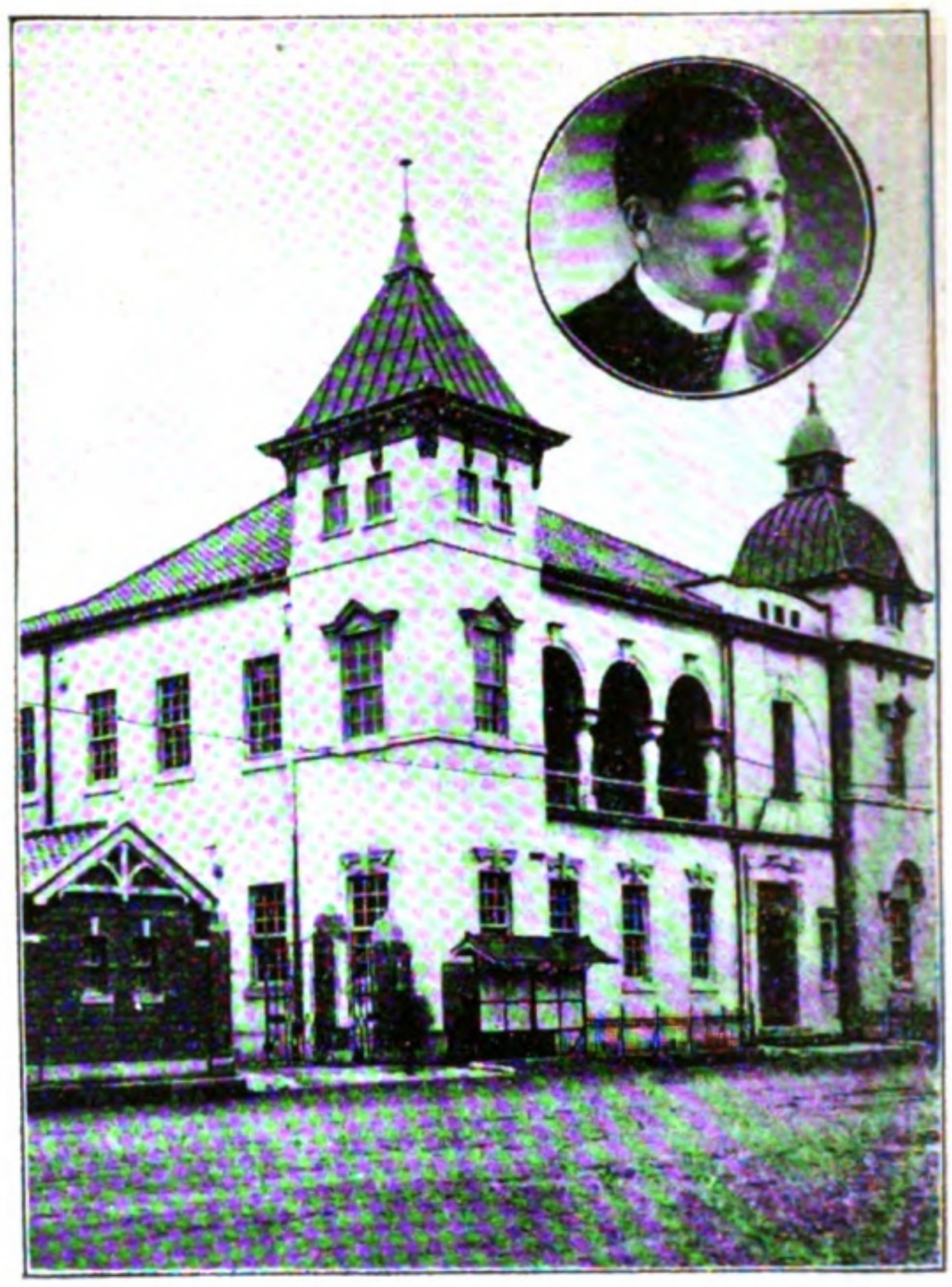
Digitized by Google
Original from UNIVERSITY OF IOWA

CHARLES C. MOORE, PRESIDENT PANAMA-PACIFIC EXPOSITION. *Charles C. Moore, Praesident der Panama-Pacific Exposition. Charles C. Moore, Directeur de l'Exposition Panama-Pacifique.*

Digitized by Google

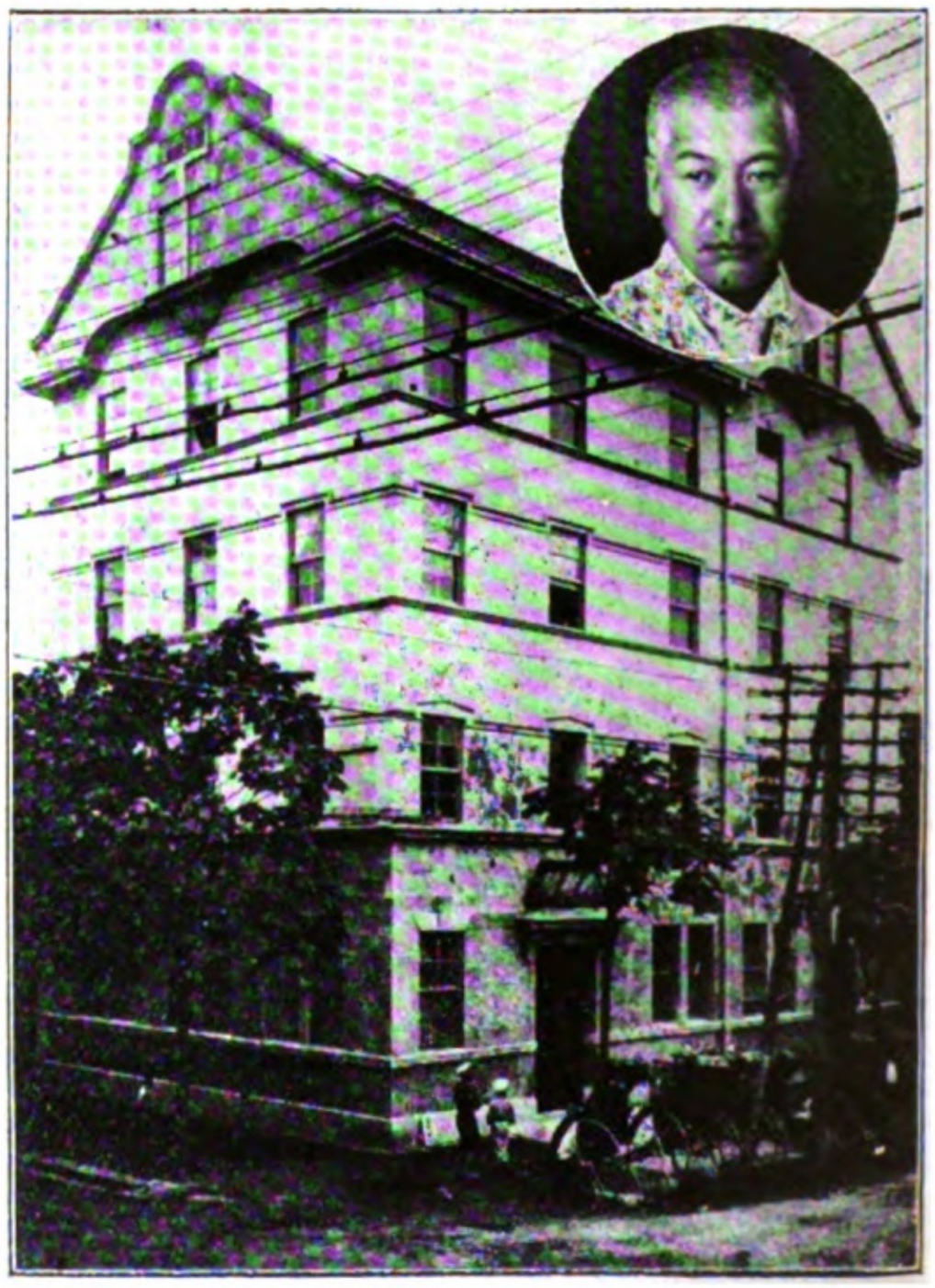
Original from UNIVERSITY OF IOWA

JIJI SHIMPO BUILDING AND EDITOR KANMEI ISHIKAWA. *Redaction des Jiji Shimpo und Redacteur Kanmei Ishikawa. Bureau du Jiji Shimpo et le reducteur Kanmei Ishikawa.*



NICHI NICHI SHIMBUN BUILDING AND EDITOR KENJIRO AISHIMA. *Redaction des Nichi Nichi Shimbun und Redacteur Kanjiro Aishima. Bureau du Nichi Nichi Shimbun et le redacteur Kanjiro Aishima.*

YOMIURI SHIMBUN BUILDING AND EDITOR KIYOSHI SASAKAWA. *Redaction des Yomiuri Shimbun und Redacteur Kiyoshi Sasadawa. Bureau du Yomiuri Shimbun et le redacteur Kiyoshi Sasadawa.*



KOKUMIN SHIMBUN BUILDING AND EDITOR ICHIRO TOKUTOMI. *Gebaude des Kokumin Shimbun und Redacteur Iichiro Tokutomi. Batiment du Koknmin Shimbun et le redacteur Iichiro Tokutomi.*

Digitized by Google

Original from UNIVERSITY OF IOWA

JAPANESE JOURNALISM

THE idea of a medium for the circulation of news existed in Japan, as it did in Europe, long before the invention of the printing press and the rise of modern journalism. Just as in the sixteenth century the Venetian republic had its *gazzeta*, or treasuries of news, which were written by hand or printed from engraven blocks of wood, so the Japanese authorities of the Tokugawa days found means of keeping officialdom informed of the chief events of the Empire and the desires and intentions of the *bakufu*, by using scribes and reporters. Thus the earliest form of newspaper in Japan had as aristocratic an origin as the gazettes of the republic of Venice. When Tokugawa Iyeyasu fought against Ishida Matsunari in the famous battle of Sekigahara, the progress of the conflict was despatched regularly to Edo by a kind of news post. During the period of feudalism most of the *daimyos* kept a resident official reporter in the capital, whose duty it was to keep his master posted on the principal events of the day; and the *rusuiyaku*, or representatives of the *daimyos*, arranged with the *bos*, or petty officers of the Shogun's court, to keep them informed of the attendance or non-attendance of the *roju*, Ministers of the Cabinet, and all other matters of importance that transpired from day to day. This was done on manuscript, and was not unlike the work of the news agency of the present day. A digest of official proceedings and all official instructions were put into manuscript form and circulated among all entitled to them. Some of the *daimyos* used to despatch news collectors to the capital to collect in detail the chief happenings, somewhat after the manner of a special newspaper correspondent of modern times.

For general and popular news the Japanese had their gazzetas, called *kawaraban*, sheets published for sale. These sheets were printed from a tile (*kawara*) in which the impression had been dried. Subsequently a rough sort of wood-cut came into use, which was followed later by the *mochiban*, a print taken from engravings or impressions made on *mochi*. Foreigners who have tried to cultivate an appetite for *mochi* will appreciate the humour of the unknown, but knowing, individual to whom this cake suggested the possibilities of an etching. Nor was the content of these early news sheets of Japan unlike that of the Italian gazzeta. The main items of interest appear to have been much the same as to-day, fires, love suicides, murder and the more extraordinary occurrences of life. Extras were issued with information as to the chief festivals of Edo temples. It was not until 1861 that anything at all resembling the form of a modern newspaper appeared. Such was the *Batavia Shimbun* and the *Chugai Shimbun*, both of which, however, resembled the modern magazine more than the present day newspaper, as they appeared only at intervals and were without editorial distinction. Japanese journalism in the more real sense of the word may be said to date from the publication of a news sheet in Yokohama by John Hikozo, a Japanese who had been shipwrecked on the American coast, the paper coming out in 1864. It was a mere news letter; and though it improved in colaboration with Kishida Ginko, it soon ceased to appear. But the journal paved the way for a more practical enterprise, as it was printed on ten pages of native *kanshi* (paper) and came out thrice monthly under the title of *Shimbunshi*. In 1867 the well known Fukuchi Genichiro, with the assistance of one Jono Dempei, started a newspaper called the *Kōko Shimbun*, which was soon followed by the *Bankoku Shimbun* and others. These, however, were all printed from wooden blocks on Japanese paper, and were published only two or three times a

Digitized by Google
Original from UNIVERSITY OF IOWA

week. But such as they were, they soon began to wield a decided influence on the public mind; and in 1868 when the *Kōko Shimbun* engaged in a campaign of fierce attack on the Imperialists, and strongly championed the cause of the Shogun, the editor, Fukuchi, was arrested and brought into the Imperialist quarters for trial, from which he extricated himself with good grace and was acquitted. After this the new government ordered the suspension of all newspapers and journalism was wiped off the face of the Empire. In 1879, however, a memorial was presented to the government by Hosokawa Junjiro, now baron Hosokawa and Chamberlain to the Emperor, insisting on the importance of the press as a factor of progressive civilization, and explaining customs with regard to journalism abroad. This had the desired effect, and in a few months the prohibition against newspapers was withdrawn and their publication freely encouraged. Thereupon appeared a sheet known as the *Shimbun Zasshi* by Seki Tokusuke, published six times a month, somewhat like the present weekly.

It was in 1878, however, that the first *bona fide* daily newspaper appeared in Japan. This was the *Mainichi Shimbun*, which in 1879 removed to the capital and has ever since weathered the storms of Japanese journalism as the *Tokyo Mainichi Shimbun* Then came in quick succession the *Nichinichi*, 1872; and the *Hochi* in 1873. It is noticeable that the leading names connected with these first newspapers were those of Fukuchi and Dempei, who were among the first promoters of journalistic enterprise in the Empire. True journalism is an art, like poetry or painting, and the genuiue journalist is devoted to his art with a passion that neither money nor ill-luck can wholly sway. This has been true in Japan as in Europe and America. Then in turn arose the following influential dailies which have had an unbounded influence over Japanese life and thought. The *Yomiuri* 1874; the *Chugai Shogyo* 1876; the *Jiji Shinpo* 1882: the *Chuo* 1883; *Tokyo Asahi* 1888; *Yamato* 1886; *Nihon* 1888; the *Kokumin* 1890; and many others too numerous to mention, but those named are the most influential published to-day. The *Osaka Mainichi* and the *Yorozu* also have a powerful clientele. The rise of democratic influence in national politics and the establishment of the constitution have lent great impetus to progress of thought and therefore to the spread of journalistic enterprise in Japan. The war with China in 1894 also marked an important epoch in the influence of the Japanese press; while the passion for news during the progress of the war with Russia not only increased manifold the number of newspaper subscribers, but the number of publications and the power of the press.

Human nature is much the same in all countries, and in Japan journalistic enterprise had not been long under way before the necessity of having points of view and taking sides became evident. Up to 1877 the Japanese press cannot be said to have shown much individuality, being absolutely devoid of party spirit. Probably the newspaper men had vividly in mind the fate of Fukuchi and his little *Kōko Shimbun* in the campaign against the Imperialist cause in 1868, and feared lest they should excite suspicion and another complete suppression of the press. But the rise of constitutional government and the appearance of strongly democratic elements in the political arena, made a party press essential. Soon the journalistic camp became divided into what was termed the *O-shimbun* (major journals) and the *Ko-shimbun* (minor sheets), the former being devoted mainly to a discussion of politics and having naturally very limited circulation, as they were printed exclusively in Chinese characters without the use of *furigana*, or small ruby type to assist the unlearned in reading. The leading *O-shimbun* of the day were the *Tokyo Mainichi*, the *Tokyo Nichinichi* and the *Hochi Shimbun*, since followed by many others. The *Ko-shimbun* were at once more popular and more influential. They gave little attention to politics, printed crisp and pointed articles dealing with social and popular subjects, had plenty of *shosetsu*,

Digitized by Google
Original from UNIVERSITY OF IOWA

(fiction for the masses) and every ideograph in the letterpress had its accompanying and self-explanatory *furi-gana* type, the pronunciation in syllabary. In these columns, too, novels were printed, and all the chief events were illustrated with wood-cuts, and later with half-tone plates, while the price was within the means of the poorest citizen. The leaders in this class of journalism were the *Yomiuri*, the *Miyako* and others. In time, however, even the popular papers began to take an interest in the affairs of state and the public questions of the day. A man of some distinction, Yano Fumio, one time Minister to China, and Morita Shiken, a man of literary culture, on their return from Europe and America at once showed the influence of foreign journalism by joining the staff of the *Hochi Shimbnn* and making the *O-shimbun* press a great literary influence by publishing popular novels and commenting on social affairs until the *O-shimbun* became as popular as the *Ko-shimbun* on the events of the day. About the same time Dr. Takata Sanae, now President of Waseda University, joined the staff of the *Yomiuri Shimbun* and went into the politics of the day with a trenchant pen, thus raising the standard of the popular press quite up to the dignity of the major journals. In this way such distinctions as *O-shimbun* and *Ko-shimbun* began to disappear, though even yet each of the more important Japanese journals retains a flavour of either one or the other tendency. The Tokyo *Nichinichi* was the first to attempt a direct and far reaching appeal to the masses after the fashion of some American journals, or the London Daily Mail, being forced to take this step from financial considerations; and so it began to insert not only fiction of an alluring kind, but began what is called the *third page* also, filled with the gossip and scandal of the day, and is now as fully a *Ko-shimbun* as the *Yomiuri*.

The Japanese daily of modern times is printed on a revolving press much after the manner of the great metropolitan dailies of London or New York. Only in the more remote towns do we notice now and then a sheet of news struck off from an old time hand press. Progress in this direction has been remarkable when we remember that the first rotary press was imported by the Government printing bureau only in 1890, and the first paper published in this way was the Official Gazette. The *Tokyo Asahi* and the *Jiji Shimpo* were the next to install the rotary presses and after the Japan-China war nearly every newspaper office had this way of printing.

It was war, too, that led to the volume of illustration that is to-day so prominent a feature of the Japanese press. This of course was not difficult of achievement in a country that produced the *ukiyoe* school of painters. At first most of the cuts were made from wooden blocks, the most famous illustrator in this way being Tsukioka Yoshitoshi and his pupil, Toshikata, who became prominent about the beginning of the Meiji era. Caricature and satire, wit and humour, did not appear conspicuously in the illustrations of the Japanese press until after the China-Japan war. The efforts of such artists as the late Asai Chu in depicting the exciting scenes of battle led later to extravagant and exagerated forms of picturing the scenes of daily life, for the appetite created by the war had to be let down by degrees. Perhaps the most notorious representative of the extravagant and the burlesque school of illustrators is the *Tokyo Puck*. Illustrators after the European model are increasing in numbers, among whom may be mentioned Nakamura Fusetsu, who was one of the most successful of those who followed the campaign in Manchuria, sending home sketches that won him enduring fame among his countrymen. The most prominent exponent of caricature is Kobayashi Kiyochika and his pupil, Beisaku, whose work is mostly after the manner of the comic illustrations of the occidental press.

Among the sources of news to the Japanese press the news agency plays a prominent part, and there are now several well established associations of this kind in Tokyo. The oldest is the

Digitized by Google
Original from UNIVERSITY OF IOWA

Shimbun Yatashi founded in 1890 by Sonya Rokusuke, a detective attached to the *Hochi Shimbun*. The *Tokyo Tsu-shin-sha* was established by Igarashi, a police officer connected with the *Tokyo Shimbun*. Another news agency is the *Teikoku Tsu-shin-sha*, and there are numerous others.

From the beginning of journalism in Japan it was thought a sphere quite unfitted for woman, but since 1897 Japanese women have begun to enter, this, as they are doing many other fields of modern enterprise. Most of the proof readers and many of the paragraph writers on Tokyo dailies are now women; while in editorial work their sphere is limited to interviews with important ladies and editorials on social and domestic life.

Nothing has been said about the foreign journals published in Japan, some of which are ably conducted, and have an influence on the country scarcely secondary to the native journals, as most of their more important matter is translated and printed in the latter.

WINTER

When falls the snow, lo! every herb and tree,
That in seclusion through the wintry hours
Long time had been held fast, breaks forth in flowers
That ne'er in spring were known upon the lea.

—*Tsurayuki* (880-950)
Translated by B. H. Chamberlain

LATE SNOW

'Neath bending silver bows
Soft sings the nightingale;
Perhaps he takes the snows,
Late-fallen, for the pale
Sweet plum flowers
That deck spring's bowers.

—*Sosei, in the Kokinshu* (905-922)
Translated by J. Ingram Bryan

Digitized by Google
Original from UNIVERSITY OF IOWA

TOSA NIKKI

By TSURAYUKI

TRANSLATED

By FLORA BEST HARRIS

[Mrs. Flora Best Harris (1859-1909), the late wife of Bishop M. C. Harris, was well-known and especially loved by the Japanese, both in their native land, and in hers, as a teacher and friend. She first came to Japan in 1873, returning to America only on account of poor health, but coming again several times subsequently. In the literary world she is best known for her hymns and poems.

Tsurayuki was a classical writer of old Japan, 10th century. His family was of Imperial descent, and he won honors both political and literary. Departing from the established rule of using the Chinese, he wrote in his own tongue. "Only a master of ancient Japanese," says the translator, "could transfer by paraphrase to our direct Anglo-Saxon speech the graceful simplicity of Tsurayuki's prose in this fragment of another age." Tosa Nikki, or the Log of a Japanese Journey, is reprinted by the kind courtesy of Bishop Harris.—Editor.]

WHEN I consider how the divine mind was revealed when the mirror was cast into the sea, it seems to me that our helmsman must have been pretty well acquainted with the will of the god!

6th.—Passing the posts that mark the channel, the ship has to-day entered the river,* so that those on board, old men, women, children, and all, with hands lifted to their foreheads, have rejoiced with grateful hearts. An old woman called Oiko, from the island of Awaji, who has suffered severely from seasickness, hearing that we were approaching Kyoto, at length succeeded in raising her head from the bottom of the ship and produced this stanza:

"When, oh, when the ship should reach
Naniwa's far-distant beach,
Oft I wondered in distress.
Now with struggling oars we press
Through the growth of river-reeds;
Thus far has our good ship journeyed
On the way that homeward leads."

As an invalid, contrary to all expectation, had been successful in making an attempt at poetry, the people wondered and laughed over it. The master of the ship, who has also been a great sufferer, said to her: "You've been miserably seasick, and have made a very wry face about it; but in sooth, this fine effusion of yours bears no resemblance to your face."

7th.—To-day as we were ascending the mouth of the river, at the place called Kawajiri, we found the waters very shallow, so that our passage was a matter of extreme difficulty.

Although this was the case, the invalid master of the ship, who is, to tell the truth, a hard-hearted, stubborn sort of mortal, did not mind, in the least, the hard work which the poor sailors had, but amused himself over the old woman's stanza, considering it a very interesting effort; and exultant concerning his return to Kyoto, racked his own brains, and at length succeeded in producing an effusion which runs as follows:

"To journey thus for many a day,
And then to find the river-way
Beset with shallows in this place,
We take it hard—the ship and I—
And are, to-day, in doleful case."

These lines bear evidence of having been inspired by the dismal state of their author's health.

As one stanza was insufficient, however, to express his feelings, he composed another to the following effect:

"I long so for a swift return
Sure it must be
That this our good ship's sore distress
Is meant for me,
It has a grudge for me apart
The cruel water's shallow heart!"

This poem was probably due to excess of joy at being so near the capital, but it must be confessed that it is not equal to the lines composed by the old woman

* The Yodogawa, the well-known river of "Naniwa," or Osaka.

Digitized by Google
Original from UNIVERSITY OF IOWA

from Awaji, and while I was feeling chagrined and envious about the matter, and thinking I would better not have said anything about my own effort, night drew on and we all retired to rest.

8th.—We are delayed at the river's side, unable to proceed.

As we cannot go on, we have stopped here at the Imperial Pastures called "Torikai." The Master of the ship is still suffering from his chronic distemper produced by life on board. Some one sent us, to-day, a trifling gift of some delicacy for which we gave him rice in return. The men on the ship grumbled secretly to each other, saying,—"They have drawn a prize in the way of boiled rice, haven't they? We are the losers." These transactions occurred at many places.

To-day being a holiday on which abstinence is proper; we have denied ourselves the use of fish.

9th.—The dawn found us in much trouble and concern. The ship was dragged along by ropes, ascending the river with the halting gait of a cripple, in truth, on account of the water having it be confessed, almost entirely disappeared. At last, however, we reached a place called Wada, where the roads fork.

Here we stopped, and dispatched servants to purchase rice, fish, and the like for our use, and, after they returned from their errands, started again upon our way. As we advanced, we took note of a royal pleasure-house which rose full in sight; and in gazing upon this ancient palace found exquisite pleasure; for even the mountains behind it were picturesque, covered as they were with pines, while in its courtyards the plum was blossoming.

Some of those who were looking upon this scene, said: "In olden time this palace was a very famous one, and when Prince Koretaka came hither at one time for recreation, accompanied by His Excellency Narihira, the latter composed the following poem:

"'Could the cherry fade forever
From the world, 'twould hopeful grow,
And the troubled heart of springtime
(Eager for the flowers to blow)
Calm itself to rest, I trow.'"

At this interesting spot, I also composed a poem to correspond, the words being as follows:

"Change after change hath touched the scene before me,
But though the ancient pines a thousand years have known,
Still all unchanged resound their voices lonely,
Breathing the selfsame melancholy tone."

Some one also composed another stanza which reads thus:

"Methinks the plum tree's blossoms must regret thee;
While thus the ages pass thy dwelling o'er;
For still they shed their ancient fragrance round it,
As sweet as in the far-off days of yore."

While passing the time in these poetic diversions, filled with joy, we gradually approached the capital. Among our number are some who, absent for so long a time, were without children when they left it but are now returning with little ones born to them in the province. With these dear little ones in their arms, they went on shore and also frolicked with the children when on board; so that at sight of their happiness, she who was once a mother but now bereaved, was unable to contain her grief.

A stanza which she composed in regard to this, is as follows:

"O grievous smart
Of this sad thought, how one who bore
Her darling hence should evermore
Be thus bereft, while some to-day,
Who took no little ones away,
Return with children, glad of heart!"

These words she uttered with bitter tears. Had the father of the lost child chanced to hear them, what anguish would have been his! It was a poem that came from the heart; for she who composed it did not do so merely from love of verse-making. In Japan, and China as well, humanity, when moved by sorrow, tells its bitter grief in verse. * * * *

We stopped to-night at a place called Udono.

10th.—Owing to some hindrance to-day the ship could not further a cend the river.

11th.—There was a little rain to-day, but as it ceased after a time, the ship began her course up the river. As we were proceeding on our way, we noticed a sloping height, and on inquiry being

Digitized by Google
Original from UNIVERSITY OF IOWA

made concerning it, some one replied that yonder was the shrine* of Yawata, Yamashiro province. On hearing this, all on board worshiped and paid due reverence to the god.

When we caught sight of the bridge of Yamazaki, there was no limit to the joy and exultation of all the company. At this place there is a Buddhist temple called Sooji, and here we stopped for a short time to make some preparations for our return to Kyoto.

By the temple grow a number of willows, and chancing to notice their shadows in the water, some one composed this stanza :

"The rippling waves that come and go
Make fairy patter s, as they flow
(A web of mingled shade and sheen)—
And since 'tis thus, they weave, I trow,
The shadow-thread of willows green."

12th.—We are still at Yamazaki.

13th.—At the same place.

14th.—It rained to-day. Sent to Kyoto for a conveyance.†

15th.—The vehicle which I sent for came to-day.

Indisposed, and disgusted with my long stay on shipboard, I landed and visited the house of a certain person from whom I received a cordial welcome, the household apparently being greatly pleased, and entertaining me very hospitably. The feast provided for me by the master of the house was, indeed, so generous that I felt sorry for his trouble in making such a display.

I made also a number of preparations for my return, but the people of the house, although kept busy running hither and thither on various errands, showed no signs of disgust ; but, on the contrary, aided me with the utmost politeness and assiduity.

16th.—We began our ride toward the capital at midnight.

As we passed the shops of Yamazaki, I noticed that the very pictures on the small boxes, and various articles were just as of old ; but as to the hearts of the people engaged in selling these, I am obliged to confess that I do not know whether they are still the same or not.

When we at length reached Shimasaka, on our road to Kyoto, friends who had come from there to greet us, met us and provided a great feast for our entertainment. I felt really sorry for all their trouble ; I could not help thinking how it was at the time I went away, when the people thus met and treated me with such kindness on my return. In spite, however, of the contrast, I thanked them with due courtesy.

As we intended to enter Kyoto by night, we did not hasten, so that when we crossed the Katsuragawa, it was by the light of the moon. Here some of the company said : "This stream is not like the Asukagawa* for its deep places and shallows are still the same."

Whereupon somebody composed the lines which follow :

"Still in the moon of yon heaven,
The boughs of the Katsura† glow.
Still unchanged in the Katsura River
Its image is mirrored below.'

Some one else also composed a stanza :

"Far as the clouds in the heaven above me,
Thus seemed the Katsura, longed for in vain,
Now I cross o'er it—sleeve wet in its waters—
Joyful at heart that I view them again."

Then followed still another poetic effusion :

"We are still unchanged, my heart and the river,
The same though the long years come and go—
We are still unchanged ; and, methinks, forever
Our course with an equal depth will flow."

On account of our excessive joy over returning to the capital, the poems were also in excess. Gradually, however, the darkness of the night deepened, so that we could no longer discern the famous places that lay along our route ; but we were glad, nevertheless, seeing that we had at last actually entered Kyoto.

---

* The war god Hachiman.

† A bullock cart, such as was used by the ancient nobles.

* Referring to a proverbial expression which makes the Asukagawa the type of fickleness and change, with its varying deeps and shallows which are never the same from day to day.

† The Katsura tree, supposed to grow in the moon, has already been referred to in a note appended to this translation.

Digitized by Google
Original from UNIVERSITY OF IOWA

As I passed through the gateway of my home, the moon shone forth clear and bright so that the scene around me appeared in vivid outlines. Everything had fallen into disrepair and ruin, to a greater extent even than I had been advised of while in Tosa.

The desolation around seemd to indicate that the heart of the person in charge was likewise rude and barbarous. His house was separated from mine only by a fence; he had therefore asked permission to care for the place during my absence, and accordingly I consented to his request.

At every opportunity while in Tosa, I sent him money and other gifts; in token of gratitude. To-night, however, on seeing the neglected condition of my home, my retainers would have made loud complaints to our neighbor; but I restrained them, and though it is most vexatious, shall proffer him an acknowledgement with proper courtesy.

The grounds were, for the most part, in desolate and melancholy ruin. In what had once been a pond were ridges of earth and deep hollows where water was standing. Beside it leaned a large pine-tree over which in the space of five or six years, a thousand years seemed to have passed. One great branch had entirely disappeared, and young shoots of pine mingled their boughs with the branches of the old tree.

"What a dismal-looking scene!" cried those who were with me. "It is a home for one to think of with regret," said they, albeit there were no sad memories to haunt them as they gazed upon it.

It was in this home that the little girl was born, whose fate it has been never to return; and how great, therefore, my agony of regret! My companions from the ship with their children clasped in their arms stood by, talking gaily and making sport of my forlorn house in various ways; and while they were thus chatting together, my grief deepened and grew more and more unbearable, till, at length, I said to one who knew my heart:

"A mournful sight it is to see
The young pines growing on this spot,
While one born in my dwelling here
Returneth not—returneth not."

These lines did not fully express all the anguish of my heart and I added the stanza which follows:

"I would that she who saw the pines
Had shared with them their thousand years.
Then had there been no long farewell
With all its bitter woe and tears."

Concerning this sorrow in the past, there are many painful things, hard to forget; but I cannot by any possibility express them all with their full force. They are beyond words. * * *

However, it may be I will at once destroy this foolish manuscript, that no other eye may see it. * * * *

[A commentator adds in explanation, that doubtless, Tsurayuki's mind was bewildered in "the dark night of his sorrow," as he recalled his lost child, and he had therefore, too fully revealed his feelings. For this reason, or, possibly from modesty he determined to destroy the diary.]

[THE END]

Digitized by Google
Original from UNIVERSITY OF IOWA

Around the Hibachi

"THOUGH ONE ROSE FROM THE DEAD."

THERE are those who say the dead are not dead but alive. Who shall say? Yet queer things do happen sometimes. As the Baltic Fleet neared the shores of Nippon a famous samurai, one night, appeared to her Majesty, the Empress, and assured her of victory for Japan. Similar well attested facts are of more or less frequent occurrence.

In the ancient history of Japan we are told that Iyemitsu, the third shogun, was a warrior equally renowned for wisdom, benevolence and valour. In due time he passed away and was succeeded by his son Iyetsuna, who up to his fortieth year had no heir, and the house of Tokugawa was much concerned about it; for in a Japanese family there is no greater misfortune than to be childless.

Shirokane mo
Kogane mo
Tama mo naki ka sen,
Masareru takara
Ko ni shikame ya wa.

O what of jewels and gold!
Of treasure beyond compare!
If we let life grow old
And yet no children bear?

So there was much speculation as to the future of the great house of Tokugawa. Tadakiyo, an influential senior councillor who was lord of the castle of Umiya-bashi, Joshiu, desired to have the young Prince Arisugawa appointed heir, but Mito Mitsukuni, the second councillor of state, prevented the intention being fulfilled. After many and sundry deliberations it has finally decided in private council to appoint Tsunashige, a younger brother of the Shogun, and lord of the castle of Kofu, to the position of heir apparent. This of course necessitated the adoption of the one chosen, but as Tsunashige was a notorious drinker, another councillor, Sakai, proposed that the ceremony of adoption be postponed to see if the heir chosen could be persuaded to mend his ways and become reformed.

At this the chief retainers of Tsunashige were greatly mortified, and did all in their power to persuade their master to give up his bad habits and prove worthy of the honour that had been bestowed on him. To them however, he paid scant attention, and the great mansion where he lived, called Sakurada

Digitized by Google
Original from UNIVERSITY OF IOWA

Goten, just inside Sakurada gate, was the scene of wild and riotous banquets as usual.

One day about the middle of March in the 6th year of Empō, a feast of more elaborate proportions than usual was under way; and the master of the banquet was being waited upon by a page named Suganuma Sanya, and an immediate attendant called Uyemura Ukon. Taking a large bowl of sake, he quaffed it off; and then seizing the long-handled silver sake pitcher, he poured out another bowl and said to Sanya: "Here, have a drink with me?"

Sanya was no drinker, and even disliked sake; but not liking to displease his lord, he took the bowl, saying "thank you". As Tsunashige noticed that Sanya had put down the sake and was not drinking, he called out: "Come, Sanya, drink like a man! Who ever heard of a friend putting down the bowl and hesitating to drink?"

"Oh, thank you," replied Sanya, "I shall take it in amoment," and with that he drank it off as one accustomed to it. The wine quickly went to his head and Sanya felt very miserable.

Turning next to Uyemura Ukon, the master of the feast gave him a bowl and ordered him to down it at once. Ukon was greatly concerned about his master's drinking habits and he made bold to chide his lord in regard to them. So he began thus: "My lord is very fond of wine, and he naturally assumes that everyone else is. I gratefully accept your kind intention in offering me a treat; but I will be pardoned if I decline, which I do with all due respect to your lordship. Why do you insist upon your attendants drinking what is not good for them? Sanya has just taken a big bowl of wine against his will, and now look at him trembling and acting awkwardly in my lord's august presence. So I entreat you as one who is ready to die for you, to abstain from sake, for this heavy drinking will be sure to injure your health."

"Go on!" said Tsunashige, laughing. "If you cannot drink sake against your will, you must not admonish me and try to make *me* abstain against *my* will. You are detestable to me. Get out of my sight!" And with this, Tsunashige swiftly drew his long sword from its sheath and cut off the head of Ukon who was bowing on the mat before him. When the attendants saw the fallen head and prostrate lifeless body of one of their number, with the mat all stained by fresh blood, they were filled with terror and afraid to speak. But Tsunashige broke the silence with a word to Sanya: "Sanya, have another bowl!" Needless to say the retainer required no persuasion, though it was clear that he could hardly stand another drink. He trembled, staggered and tried his best to hold the bowl steady, while it was being filled. Then a mysterious voice was heard: "Stop! Stop! Do not put another drop into that bowl!"

"Who is it that cries to 'stop' to my orders?" shouted Tsunashige.

"It is I," said the voice. "Please wait a moment"!

The sliding door opened gently and there emerged the withered form of an old samurai, Nezu Uyemon, clothed in the *kami-shimo*, or old ceremonial dress. Suddenly snatching the tankard of sake from the hand of the page, he threw it out into the garden. At this the master of the feast was exasperated beyond measure and said: "You impudent

Digitized by Google
Original from UNIVERSITY OF IOWA

rascal! What brings you here? Begone immediately!"

"Compose yourself and be patient a little, I pray you," interrupted Uyemon. "I have a word with you, my lord. Recently your lordship was appointed to the very high honour of being chosen heir to the shogun; but because you were a sake-drinker the succession to the inheritance had to be put off indefinitely, until you reform. For how could a drunkard assume the headship of so great a family us the Tokugawa; and why should such an one be entrusted with the destiny of the Empire? We your retainers and friends are deeply grieved at your conduct in refusing to abandon the habits that preclude your becoming heir. To our faithful admonitions you pay no heed whatever. It is especially improper for you to have compelled one of your servants to drink against his will and then to have slain him with your own hand, because he remonstrated with you. When the three wise men left Yin the place became empty and desolate. The old sage came to Ch'ou and it grew prosperous and full of vigor. When Tzu died Wu was destroyed. From such examples we learn that the rise and fall of states depend on governments. Faithful words like these may offend the ears, but they are good for the conduct. Like good medicine, they are bitter, but they cure the disease nevertheless. If there be even three or four subjects loyal enough to expostulate with the ruler, the country may be saved from ruin. I do not know whether there be three or four among your lordship's servants, willing to do their duty thus; but I know there is at least one, besides he whom you have despatched with the sword. No matter how you deal with me I shall not leave your presence this day until you promise me to reform;" and thus he concluded, as he gazed fixedly into the lord's angry and astonished face, his hair as it were on end and his face deathly pale.

"Another grumbler!" said Tsunashige at last, after a moment's silence. "I have no ears for such as you," he continued, I have but one more thing to say. Leave this place at once if you wish to take your head with you."

"Though I be slain by your hand, I shall not leave till I have your promise to amend your ways," said Uyemon, prostrating his body before his master.

"Unutterable impudence," groaned Tsunashige, looking at his great sword, yet stained with blood. He drew the sword, pushed the point against the shoulder of Uyemon and pierced it. The blood flowed out. With agony on his face Uyemon looked up at his master and whispered:" "Though you slay me yet will I remain in your hands till you are saved."

"You are an offence unimaginable to me! Get thee hence!," cried Tsunashige, pushing the sword into the other shoulder and piercing it. As the blood flowed out the body weakened, and at last with his dying breath, Uyemon looked out and implored his master to abstain from sake. Lifting himself upon his hands for a final effort, Uyemon fell forward on the *tatami* and expired.

Sickened at the sight, Tsunashige arose and ordered the banquet to be resumed in the Hall of the Willow. Seating himself in the usual manner he prepared to partake of the numerous delicacies set before him. He was already half crazed from sake; and his attendants trembled, knowing that the least mistake on their part would result in their being cut down. Every one tried to humour him. Twilight had come, and many silver candalabra had

Digitized by Google
Original from UNIVERSITY OF IOWA

been brought in, but in spite of all, the dimness of the hall increased and a great gloom settled down upon the company. The lord of the banquet was evidently ill at ease. As he lifted a bowl of sake to his feverish lips, a voice audible to all spoke and said: "Stop! No more sake; it is enough!" The bowl fell from the drinker's hand and he seemed for a moment a little faint. Arousing himself he shouted: "Here, quick! Pour me more sake!" But the same mysterious voice interrupted again: "Wait! Do not fill that sake bowl! It is finished!" The attendant swooned and the sake-tankard fell echoing on the table below.

"Oh, Uyemon, thou has come back!" groaned Tsunashige, as he shuddered and looked about, vainly trying to see the presence which he felt, but there was naught save the forms of the attendants, struck stiff in various attitudes in the dim room. And then suddenly all the lights went out.

Filled with terror, Tsunashige seized his sword and arose. In front of him stood a beautiful single-leafed screen. Mistaking it for someone, he struck at it and clove it in two. Then he fell on the floor, drunk. So the banquet came to an end, and the servants got him to bed. His sleep was much disturbed; and about midnight he awoke with a start, springing from bed and crying out: "Oh, Uyemon thou hast returned to plague me! Uyemon, Uyemon, Uyemon!

And again, as before, came the same tender voice: "Until thou promise me, I will not leave thee!"

And with the voice appeared once more the emaciated face and the shrivelled form of the faithful retainer, prostrate and pleading; and the same scene with the same voice and words came again and again, night after night, until the lord of the mansion at last fell ill and was about to die.

All at once and in some inexplicable manner there came over Tsunashige an unutterable distaste for sake. That was the beginning of his recovery, both from sickness and intemperance. The ghost of Uyemon ceased to haunt him, but remorse never left him. Now he began to long to do some meritorious work to atone for all his misdeeds. So he hit upon the plan of building a great school in which the children of the poor could receive an education; and the site he selected was at Ocha-no-mizu. But when he consulted with Sakai, a councillor, about it, the latter would not agree with him, and in despair he performed *seppuku*. And it came to pass when his younger brother, Iyemitsu, succeeded to the shogunate, he carried out the wish of his elder brother, Tsunashige, and established the *Taisenden*,—sometimes called, *Seido*, Saint Hall. It is clear that most of the people believed that Tsunashige had been reformed by the spirit of Uyemon, not dead but alive and, that the establishment of the great school for the children of the poor, was due to a spirit that is immortal.

A MISSIONARY PROBLEM

The little lady arrived in the country with a genuine enthusiasm for things Japanese and a firm determination to understand the people and do them good. Not unnaturally her constant nightmare was the language. Its awful intricacies she attacked daily with a consecration that ought to have ensured achievement.

But even the best intentioned persons are at times inconsistent, and strange to say, it was the interests of the inner man that at last tempted the good lady into her first independent venture along the wily road that with the alien always ends somewhere short of the colloquial.

"I'm so tired of fish," she meditated. "Fish morning, noon, and night; if it keeps on I'll soon be as phosphorescent as the waves that lap the Nippon shore. I'll call the cook and have a hanashi (talk)."

But notwithstanding her few weeks of earnest battling with the language, the "hanashi" was not so simple as it seemed. It is a venture that even an expert has to contemplate and well prepare for. Conscious to some extent of this, the little lady got down her dictionary and proceeded to gather material for her first pastoral charge.

Now, for the scarcely initiated to

Digitized by Google
Original from UNIVERSITY OF IOWA

commence searching a Japanese dictionary for frankly civilized equivalents to express foreign culinary procedure, is a folly not exceeded by the man who went with a penknife to cut walking sticks in the Mariposa grove. The wiser plan of course, would have been to have consulted an old-timer on the subject of idiom; then the lady would have been able to express herself in quite as civilized a manner as in English. But the little lady had not yet got an inkling as to the real danger that confronted her; and anyway, what is the use of labouring at a language if one does not try to speak it?

After working with the jibiki (dictionary) for a while, she finally decided on the verbal curiosities that seemed best adapted to express such dietary sentiments as she entertained, and with these she set about the construction of a sentence adjudged well calculated to touch even the conscience of a cook.

His excellency from the culinary department bowed low in abject prostration as the last syllable of the charge fell upon his bewildered ears. He had been long in the service of foreigners and had come across strange things, but nothing so impressive and yet so diverting as this had come into the category of his experience. Once before he had received from a missionary lady a behest similar though not quite so strange, when he had been solemnly requested to include in the evening *menu* a bit of boiled "shinto priest;" and he remembered well how he had done all within the limits of propriety to convince the said lady of the exact possibilities of Japanese cuisine. Dai Nippon, he had averred, provided in the way of food almost everything within the sphere of human desire, and in this matter the rights of foreigners were coextensive with those of citizens. He could, he had declared, provide everything for the lady from pup cutlets to angleworms; but although his country had disestablished religion and the newspapers kept the priests on the gridiron most of the time, the nation had not yet sufficiently advanced in Western ways to permit of priests being either boiled or eaten; which scruples he implored the missionary to respect. And though he afterwards learned that all the missionary had asked for, or rather, *intended* to ask for, was a dish of *boiled onions*, he could never get it out his mind that foreigners as a rule were somewhat fastidious in appetite, to say the least. He felt, therefore, that the present request was too unique to be discussed *in camera*, so he bowed again three times and fled.

The little lady, though somewhat exhausted by the effort and its uncertain results, continued to exercise all her mental faculities in elucidation of the strange behavior of the cook. Had he gone mad? Greater mortals than cooks sometimes did. Perhaps he had been irreparably insulted by some unintended emphasis in her delivery of the sentence. She would never forget the astonished look upon his dark countenance, and how his hair bristled as he precipitated exit from her presence. "Madam" began the interpreter, "the honorable Mr. cook does not understand the honorable English language, if indeed it was in that speech that you deigned to make request of him; but if it was the honorable Japanese language you condescended to employ, he is still more at a loss to comprehend the import of your august wishes. As one who is reputed to be more familiar with your honorable language, I have been honoured by his request to assist him in arriving more accurately at your meaning, so that the honorable question may be augustly arbitrated. May I venture to humbly ask what you condecended to say to the honorable cook?"

"It was nothing very unreasonable," responded the little lady. "I simply explained to him that as I was tired of fish, he had better go and get some beefsteak."

"There is surely a very honorable mistake," began the interpreter. "The honorable cook assures me that what you augustly deigned to utter was this: *'The fish are very tired; I hope you will no longer disturb them, but go and chase cows!'*"

Digitized by Google
Original from UNIVERSITY OF IOWA

CURRENT JAPANESE THOUGHT

The Month While the past four weeks have witnessed no very extraordinary event, they have not been wholly without interest in the progress of Japan. The Imperial Diet in session has attracted no unusual notice, as its deliberations appear to be going on in the usual dignified manner, the ministers replying to interpellations with much more frankness, and satisfaction to the members, than perhaps hitherto has been the case. A plan for the flotation of bonds to the extent of 90,000,000 *yen* in Europe to meet Tokyo's obligation to the shareholders of the city tramway recently purchased by the municipal authorities, is on the verge of completion. The city of Osaka, visited over a year ago by a destructive conflagration, has again been decimated in the same manner. Outside of Japan, of course, interest centers in China, and the news of the Emperor's abdication has but added to the uneasiness of the situation from a Japanese point of view. The Durbar in India was followed with sympathy by the Japanese press, the splendor of the event leaving a pleasant impression on the mind of Britain's ally. The attitude of the American senate toward the question of Arbitration has not been without interest to Japan; while the rumour that Mr. Roosevelt may again be a candidate for the Presidency, is viewed with some degree of doubt. Legislation with reference to immigration in California is also watched by the Japanese public with no little concern. A scheme is under way for the erection of a mammoth hotel in Tokyo for the accommodation of tourists.

China As time goes on the disturbed condition of China seems to promise small hope of immediate amendment. The press and public of Japan appear on the whole to view the outlook with no little misgiving. The Imperial Government has maintained a policy of strict neutrality toward the contending parties in China, although there has been a strong current of disapproval on the part of certain sections of the Japanese who think the authorities should adopt a firmer and more definite attitude. Japan is, however, determined to act in cooperation with the other powers concerned, and does not propose to be intimidated into taking more iniative in China than is absolutely forced upon her by new circumstances. She has great interests at stake in Manchuria, and should these be threatened, especially in the event of injury to her thousands of subjects there, she would feel bound to intervene. For any such emergency she holds herself in readiness. The *Yomiuri* newspaper holds that even now China is not an independent country, nor can she claim to be so, as long as it becomes necessary for outside powers to guarantee her integrity. The Powers also guaranteed the integrity of Morocco, says the *Yomiuri*, but that country today is French territory; and what is to prevent a similar fate overtaking China? This jou nal thinks that China is in great danger of becoming a colonizing field for the various powers, just as

Digitized by Google
Original from UNIVERSITY OF IOWA

Africa has become a sphere of colonization for Great Britain, France and Germany. Had China been on the Atlantic instead of on the Pacific the country would have suffered dismemberment long ago, says the *Yomiuri*.

The Race Problem

Dr. Yukita, writing in the columns of the *Fuyo*, says that with the rapid and marvellous increase in facilities for communication races are bound to commingle more and more, with resultant intensity of competition and fierce race rivalry. This, the great publicist thinks, will tend to accentuate if not aggravate the race problem and demand its final solution either by moral reason or international strife. If some of the foremost nations have difficulty in mingling harmoniously with the alien races of their colonial possessions, much more will races that have no national or territorial interests in each other, be at a loss how to adjust the important question of immigration. America, says Dr. Ukita, is blamed for her treatment of the Negro, but he doubts if Japan would do any better, were she in America's place. As to the exclusion of Japanese subjects from the United States, Canada and Australia, he thinks Nippon will never rest until this injustice is done away. The main hope, Dr. Yukita believes, lies in the possibility of persuading these countries that Japanese labour is necessary to their industrial and commercial development and the best that they can get.

The Japanese Ideal

In a recent article Mr. Tsunakichi Watase asks what is the goal of Japan? He denies that it is merely expansion of armaments, construction of public works, development of commerce and industry, or improvement of the national education, great and important as these are. Japan has at heart something beyond this materialistic ambition, thinks Mr. Watase. She has a moral ideal toward which the whole nation is tending, and though the progress is slow, he says, Japan's future is long and she is sure to attain her ideal. Looking back over the history of his country, Mr. Watase finds that through all past periods Japan has been propelled by a moral ideal. Though Japan has no cut and dried system of morality, there is no country in the world where great moral teachers meet with a warmer welcome, says this writer.

Labour and Capital in Japan

For a country where the great majority of the people may be reckoned among the labour class, Japan has had a remarkable freedom from modern conflicts between capital and labour. However, there has of late been some indication that the disaffection prevailing abroad is beginning to creep in; and with it we are glad to notice a greater disposition to the spirit of give-and-take than usually has characterized the representatives of Capital in western lands. We had an instance of this in the tramcar strike in Tokyo some time ago. When the street car lines of the capital passed into the control of the municipality a certain sum of money was given by the old directors to be distributed as bonuses to the directors and the car-men. The latter became convinced that the money had not been justly distributed, and went on strike for two days during the busiest season of the whole year. To settle the difficulty the directors handed over some 160,000 *yen* of the bonus money allotted to them, and had it distributed among the striking

Digitized by Google
Original from UNIVERSITY OF IOWA

conductors and motor-men. Economists will doubtless have good ground for criticising this method of adjustment, and may freely prophecy resultant evils from encouraging such unscientific ways of settlement. But we cannot fail to admire the conciliatory spirit exhibited by the management; and the frank manner in which they proceeded to punish those responsible for inciting the men to leave their work, while rewarding the innocent who were powerless to do anything but obey. Another interesting feature of the strike was the peaceful manner in which it was promptly and universally put into operation without the assistance of such devices as labour organizations, which features of the modern labour movement, have not yet taken root in Japan.

The Proposed Amendment There is a bill before the present session of the Imperial Diet for the amendment of the election law, with a view to extending the franchise to a large number now deprived of voting and thereby prevented expressing an effective opinion on national affairs. At present out of a population of over fifty millions in Japan only 1,582,676 citizens enjoy the privilege of voting for representatives of the Imperial Diet, a ratio representing no more than 33 per thousand of the population. But this number is more than twice as many as ten years ago, so the tendency is undoubtedly toward extension of the franchise. A bill for universal suffrage introduced into the Diet last year was thrown out as a hopeless measure; and there is some doubt whether the present bill increasing the franchise will succeed in passing the House of Peers, even if it meets the approval of the House of Representatives.

Social Discontent The *Tokyo Keizai*, a prominent economic journal, holds that the question of capital and labour is destined to become more acute in Japan as time goes on. It is impossible to hope, says this organ, that the Japanese labourer will always remain the gentle cat that he seems to be to-day. The labour class is substantially changing at a rapid rate; for the labourer of modern Japan is a product of the common schools attended by more than ninety per cent of the people, and is therefore a much more educated and intelligent person than he was at the beginning of the present era Moreover the ranks of Japanese labour are being recruited in some measure from graduates of higher schools and colleges, as well as from the middle classess, and show a standard of intelligence that will tolerate no injustice or oppression on the part of capital.

The Cost of Living The *Osaka Mainichi* appears doubtful whether Japan's progress in future will be in the same ratio as in the past, owing to the rapid and enormous increase in the cost of living. The journal thinks that the era of cheap labour and low priced commodities is fast disappearing, and the difficulty of producing cheaply enough to compete successfully with the manufacturers o Europe and the United States is gradually growing more and more intense. The situation is rendered more acute by the fact that increase of wages does not at all keep pace with the increasing cost of life's necessities. The *Mainichi* blames its countrymen in some measure for introducing the more expensive features of occidental civilization without caring very much for ensuring the compensating advantages. A greater variety of

Digitized by Google
Original from UNIVERSITY OF IOWA

production as well as a larger capacity for output, are urged as a possible amelioration of the circumstances, with increasing emphasis on economy.

Japan's Service to Christianity

In a very cleverly written article appearing in a religious weekly some time ago, Dr. Motoda director of St. Paul's College, Tokyo, advances the argument that Christianity having from the time of its foundation passed through various countries and gained valuable accretions from each race accepting it, the probability is that Japan, too, may have something to give the world by way of interpreting the Christian religion. The suggestion seems to be that Heaven by means of Christianity uses the nations believing in Christ as means of revealing further truth, or new aspects of the truth. Dr. Motoda thinks that the Christianity that has come to Japan, has much about it that is purely Occidental, but he does not believe it necessary for the Japanese to attempt to divest Christianity of its western garb. He insists that the contributions made to the Christian religion by occidental nations, are very important and must by all means be retained; and as every nation has added some special element toward the interpretation of Christ, Japan may expect to add something too. Japan's part, thinks Dr. Motoda, is not to Japonicize Christianity. Whatever she adds to the interpretation of religion must be in addition to what western countries have contributed, and not in exclusion of what others have thought and done. For the Japanese to try to get rid of the form in which Christianity has come to them and to attempt to dress it up in Japanese fashion, would be as impossible and as undesirable as for the Naval department to try to construct battleships by rejecting western models and making a native monstrosity equipped with modern gunnery. History and experience cannot be wiped out in so arbitrary a manner. The main form and content of Christianity must be accepted, and only the details that seem necessary to its working in Japan, ought to be added. In this way Japan will be found to have added some element of strength and light to the Christian cause.

Japanese Trade with the Colonies

The colonial possessions of Japan now comprise a population of no less than 16,000,000 subjects, with whom the Imperial Government is using every means to develop a thriving trade. The commercial and economic relations of Korea and Formosa with Japan are consequently growing closer year after year. The immense trade formerly carried on between Formosa and China has already been deflected almost wholly to Japan, and with an appreciably increased volume; while trade with Korea and Manchuria is inclining in the same direction. Korean rice and cotton are beginning to affect the Japanese market and Japan is returning to the Land of the Morning Calm quantities of cotton yarn, umbrellas and mats. With the present progress of recovery from internecine strife and generally unsettled social conditions, Korean trade will doubtless expand to unprecedented proportions and have a wholesome effect on both countries. During the last twelve months Korean trade with Japan reached a volume of over 70,000,000 *yen*, while the revenue of the Korean Government exceeded expediture by 3,000,000 *yen*.

Digitized by Google
Original from UNIVERSITY OF IOWA

As Korea is an agricultural country the Japanese authorities are laying due stress on this feature of the nation's progress, and the export duty on rice and fish as well as some other products of Chosen are being removed. The Governor General is showing every sympathy with the religious interests of the people, and doing all within his province for their mental and moral improvement. Within the next year the Government contemplates the establishment of a large number of new schools. Moreover, the rapid and judicious construction of public works of every kind that has marked the progress of the country since its annexation to Japan, as well as the reform of the judiciary and the general improvement of municipalities, have made Korea almost a new country, compared with what it was at the close of the war with Russia.

Religion and Education in Japan

Some time ago in the *Sekai-no-Nikon* Mr. Takejiro Tokonami had a very remarkable article in support of religion in education. Coming from no less an authority than the Vice-Minister of Home Affairs, the opinion will doubtless cause surprise in some quarters; for in the past it has been the policy of Japan to insist on perpetual divorce between religion and education. Yet the contention of Mr. Tokonami is not wholly out of line with the drift of opinion in certain influental circles of late. This high official contends that the teaching of morality alone in schools is not sufficient for moral culture, as the highest virtue, he thinks, depends on faith in a higher Power. Mr. Tokonami is convinced that in order to have the moral courage necessary to go on doing one's duty in defiance of criticism and public opinion, a man must have reliance on something greater than mere human personality. Continuing, he says: "What is called public spirit grows out of firm self-confidence and self-respect. The man that has no respect for himself will have none for others. Respectful and selfreliant character is necessary to good citizenship; and this character cannot be had without religious faith." Apropos of this we have the educational authorities suggesting that school children should be taken on festival days to worship at the shrines; and on the other hand there is some degree of criticism from the public, to the effect that this attitude on the part of the authorities savors of interference with religious belief, and is therefore unconstitutional. The sincerity of the authories in relation to the matter may be inferred from the subsequent announcement that the government contemplated calling a conference of the leading representatives of religion, the Shintoists, the Buddhists and the Christians, to discuss the best means of using religion for the promotion of morality and good citizenship. The Vice-Minister of Home Affairs contends that since the divorce between religion and the state reverence for spiritual things has decreased among the people, and that if the Government can lend prestige to religion by recognizing and and assisting it, such will be done, and the teachers of religion will be regarded as the friends and not foes of the state.

The Japanese Versus the English Woman

A Japanese lady writing in a recent number of the *To-ang-hikari* draws an interesting comparison between women of England and

Digitized by Google
Original from UNIVERSITY OF IOWA

Japan. From the article it is not easy to determine the author's opinion as to which way the advantage lies, though we fancy it is slightly in favour of the British woman. The chief merit of English women, says the writer, is their appreciation of the value of time, their highly cultivated intelligence and their care for children. On the other hand the virtue of the women of Japan lies in their patient and persevering endurance in common duty, their shrewd economy in household management and their resourcefulness in time of emergency. The Japanese woman is advised not to imitate her foreign contemporary in love of dress and the ambition to see and be seen, but simply in the direction of a higher cultivation of intellectual pursuits and a more modern adaptation of household arrangements. The article concludes that if the virtues of the English woman were added to those of the woman of Japan the combination would result in an ideal character.

Japanese Athletics

There appears to be the same doubt in Japan as there is in occidental countries as to the exact point where athletics interfere with education. Some Japanese educationists go so far as to contend that baseball, for example, is an unmitigated evil in the colleges of to-day, as it disturbs the minds of students to a degree that renders them unfit for steady work. In support of this contention sensational stories are told of how students neglect even the most pressing and sacred duties simply for the purpose of practising baseball. Yet some of the more prominent leaders in the educational world of Japan take the other side. Dr. Takata of Waseda University and President Kamada of the Keiogijuku University are strongly in favour of a reasonable amount of athletics on the score that all kinds of active games are good for the health of students, taking them out of doors and giving them wholesome recreation. As yet football and cricket have made but little headway among Japanese schools and colleges, but baseball and tennis are quite popular.

Sources of Inspiration

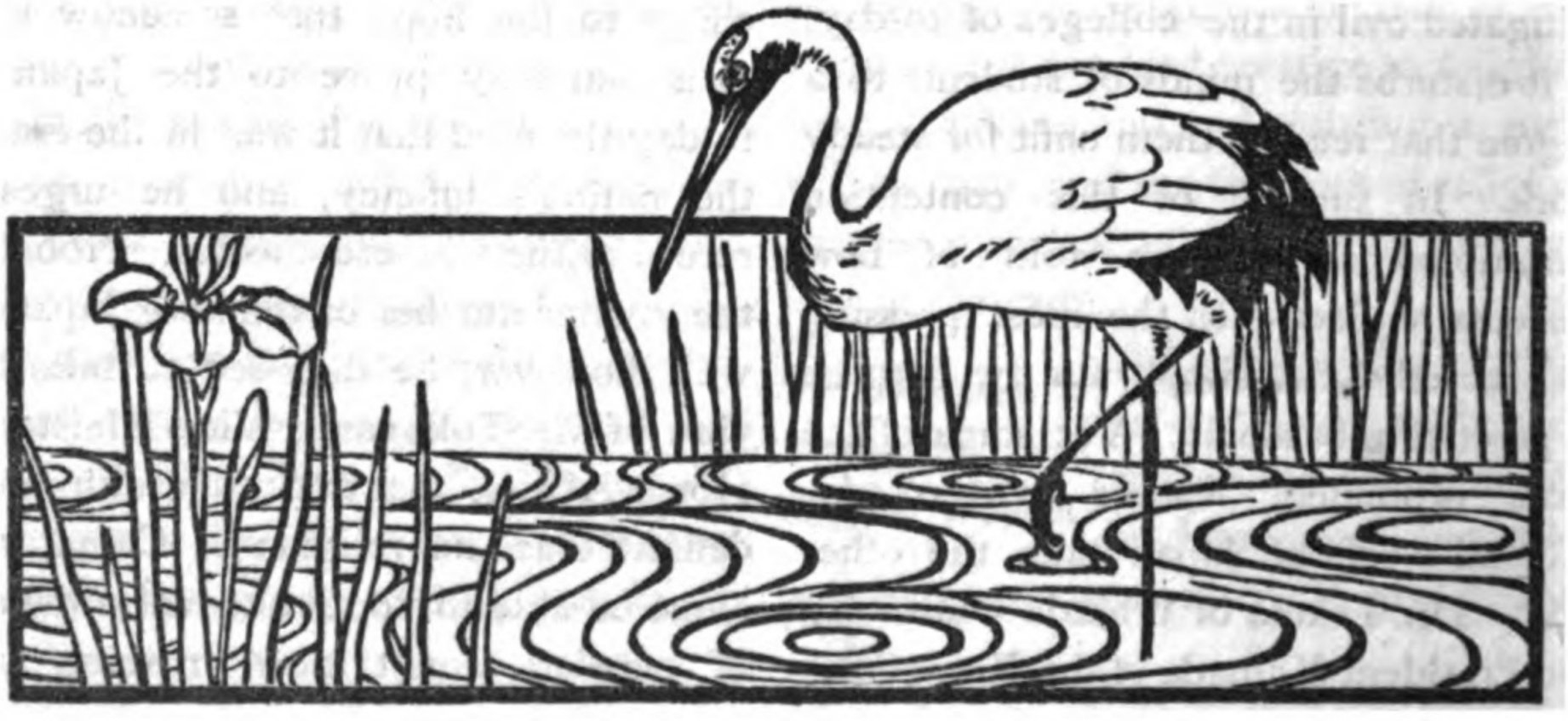
Amid the commingling of things new and old, and the clash of oriental and occidental ideas now going on in Japan there are obviously increasing numbers of the people at sea as to where to turn for sources of true inspiration and direction. It is not too much to say that from the heart of the whole Japanese race there goes up to-day the cry for an ideal; but to know what that ideal is and where it is to be found, no one seems definitely to know. "Where then are we to find our spiritual food?" asks a writer in the *Yorodzu*. "We have been and still are yearning for that which will nourish our starving souls," continues this writer, "an ideal religion or an ideal teaching." And what is suggested as the source of nourishment for the moral and spiritual nature of the Japanese citizen? The writer alluded to clings to the hope that somehow confucianism may prove to the Japan of to-day the food that it was in the era of the nation's infancy, and he urges a return to the Chinese classics. Probably the greater number of thinking Japanese will, however, be disposed to take the view of Mr. Tokonami, Vice-Minister of Home Affairs, that a certain faith, more definite than the religion of China, will alone be able to sooth and calm the sea of surging doubt now rushing and

Digitized by Google
Original from UNIVERSITY OF IOWA

sweeping over the Japanese Empire. We fancy it requires but a meagre degree of perspective to perceive that as modern progress of Japan is largely the outcome of her familiarity with the English language and Anglo-Saxon civilization, possibly thither too may lie the source of inspiration and ideal for the Japan of the future. It is not altogether out of the question that Japan may yet surpass the Anglo-Saxon in moral and spiritual ideal as well as in commerce and industry; but it will hardly be by a different science or a different source of inspiration.

Common Sense

In the *Jitsugyo-no-Nihon* some time ago certain noted names appeared in a discussion as to whether common sense were on the increase or not among the people of Japan. Count Okuma opens the subject with the conviction that modern Japanese society is somewhat lacking in this virtue. He adds that large numbers of people are hide bound by a conservatism that is the bane of all progressive ideas, and that this is evinced by the desire of so many to return to Confucius, an attempt he believes bound to fail. Baron Shibuzawa, on the other hand, inclines to the view that Confucius was a preeminent example of common sense, as is seen from his opposition to all extremes. Baron Kaneko, who himself was educated in America, shows the good results of western education in the common sense system of teaching adopted in American schools, where the pupils are always taught the practical affairs of life before all else. Baron Kaneko holds that while British and American schools produce scholars that are as distinguished for their ability as for their common sense, the Japanese institutions, being lagely under German influence, produce chiefly specialists of an unpractical type, unfitted for the ordinary duties of life. Dr. Takata of Waseda University, is persuaded that one undoubted proof of the lack of common sense in Japanese education is the unswerving adherence to the examination system obtaining in all institutions in this country, which he denounces as an unpardonable waste of time. The discussion thus far is from rather too much of an academic point of view. We fancy that if the practical man of affairs had his say he might have a different story to tell of his colleagues among the common people.



Digitized by Google

Original from
UNIVERSITY OF IOWA

NIPPON YUSEN KAISHA

JAPAN MAIL STEAMSHIP CO.

Fleet, 80 Vessels . . . . 300,000 Tons Gross

Under Mail Contract with the Imperial Japanese Government

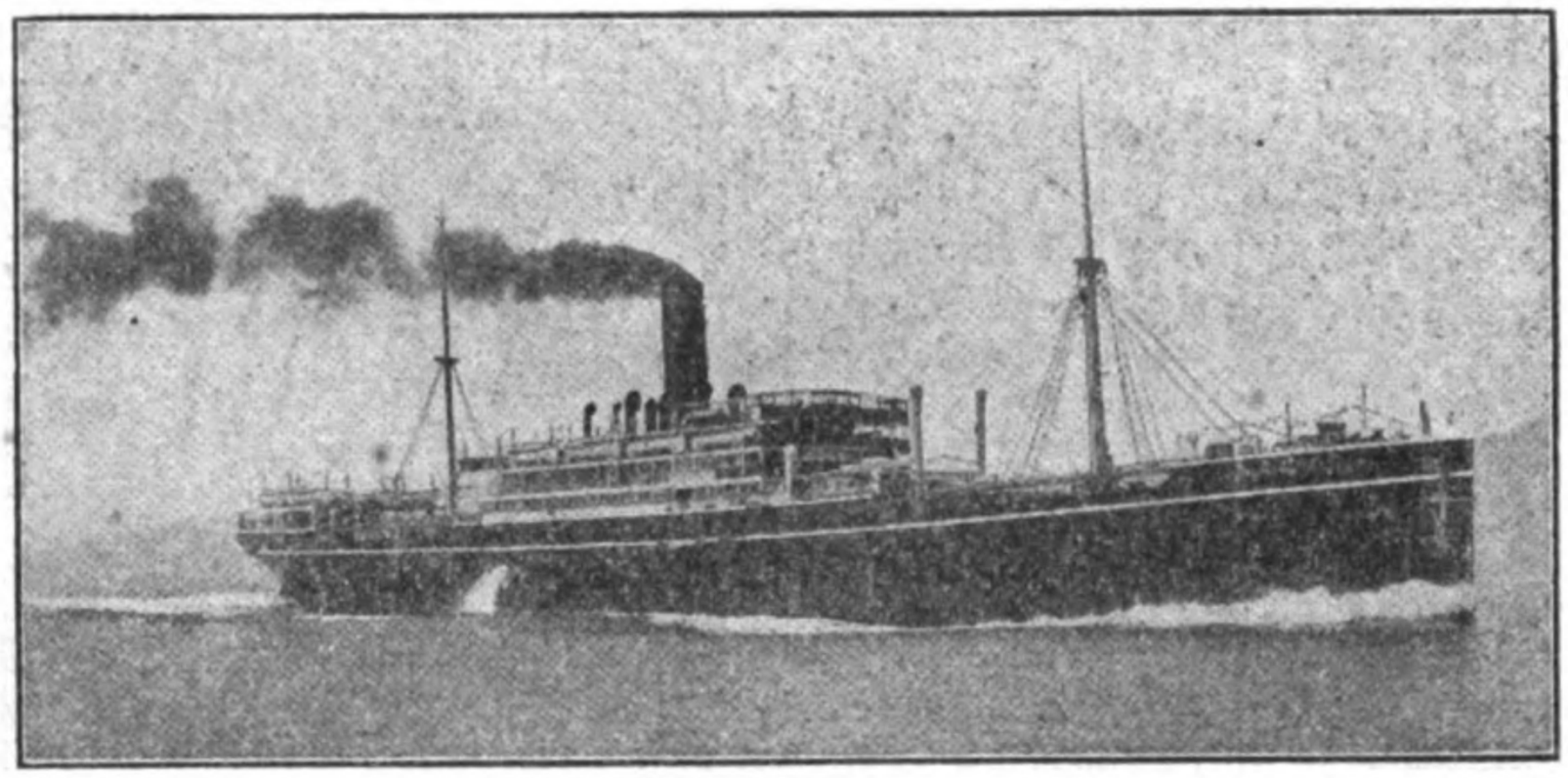
HEAD OFFICE: TOKYO, JAPAN

Cable address . . . "MORIOKA"

LONDON OFFICE: 4, Lloyds Avenue, London, E. C.

Cable address . . . "YUSENKAI"

Branches and Agencies at Principal Ports throughout the World



REGULAR SAILINGS OF MAIL STEAMSHIP SERVICE

JAPAN,

Europe, America, Australia, India, Straits,

Philippines, China, Korea

ETC., ETC.

'ROUND THE WORLD AND VARIOUS OTHER TOURS AT REDUCED RATES

Digitized by Google

Original from UNIVERSITY OF IOWA

ジャパン、マガジーン

第貳卷第拾壹號

Digitized by Google
Original from UNIVERSITY OF IOWA